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ABSTRACT

A study of the general working conditions, financial status, performance opportunities, funding, and work practices of choreographers in New York City, Chicago (Illinois), San Francisco (California), and Washington, D.C. was conducted in order to develop benchmark statistics. These statistics focus on the national choreographer population and document the difficulties under which these artists work. Completed mail questionnaires from more than 500 choreographers and telephone interviews with over 200 more provided the primary data. Study findings revealed a disparity between choreographers' high educational attainments and their low income levels. The survey also found that choreographers' income was 34 percent below the median for women professionals in 1989 (about 73 percent of respondents were women). Average income from choreography for men was twice that for women: the gender differential was 48 percent. Other findings included the following: (1) 81 percent turned to choreography from careers as dancers; (2) 55 percent described their work as experimental/modern; (3) about 1,800 works had been composed by 479 respondents of which 28 percent were solos; (4) 397 reported problems finding rehearsal space; and (5) respondents identified 4 major problems: documentation of work, finding dancers, management, and personal and career advancement issues. Appendixes contain information on participants and authors and a copy of the survey. (JB)

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DANCEMAKERS

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D A N C E M A K E R S

A study report published by the
National Endowment for the Arts

By Dick Netzer and Ellen Parker
based on a survey conducted by
Alyce Dissette and Richard J. Orend

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Overleaf: Father of classical dance on the West Coast, Willam F. Christensen directs young men of the Oakland Ballet. He first choreographed this work in 1950.

Photo by Marny Sohl

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Dancemakers

> The word choreographer is too fancy for what I do. Dance supplier is better. Dance does not exist unless someone provides it.
>
> *George Balanchine*

"Choreographer" is what we call someone who makes dances, a dance maker. Just as composer is what we call someone who makes music—"makes" in the sense of creates or calls into being.

In numbers, choreographers are among the smallest of this country's population of professional art makers. But their work is acclaimed worldwide and seen by millions—on concert stages, in musical theaters, in operas, in the movies and on television, and in music videos. (Some say that Fred Astaire and his collaborator Hermes Pan were among America's greatest choreographers; they created work for the two-dimensional medium of film.)

Choreographers may arrange or rearrange traditional patterns, steps and sequences; they may create or recreate story ballets or dances that have a narrative thread. They may work in the realm of "pure" or "abstract" movement—creating dance that has no equivalent in any other form. For them, the dance and the dancing, the movement and the patterns of movement, are what the dancing is "about."

Choreographers in the United States can specialize in any of the world's array of dance forms, to name but a few: hip-hop, ball-

Photo by Marty Sohl

Independent San Francisco choreographer/dancer June Watanabe solos in Remy Charlip's Red Towel Dance.

room, jazz, tap, clogging, folkloric, ice dancing, modern, and ballet. They may be keepers of traditional forms, restoring and revitalizing ancient expressions of communities in which dance is an intrinsic part of the rituals and cycles of life.

From its very beginning, the National Endowment for the Arts recognized the signal importance of choreographers in the evolution and sustained excellence of the performing arts. Ever since, our panels have affirmed the centrality of choreographers to the creative vitality of dance and have sought ways to encourage and assist their work.

The life of a choreographer is beset with difficulties, beginning with the need for human bodies—dancers—to work with, and appropriate spaces in which to create, rehearse and perform the dances. There may come a time when choreographers make their dances without humans and have them performed in "virtual reality" or some other lifelike medium. But for now, there are a few basic, very pragmatic resources needed to make dances. Apart from dancers, time, money, and space are chief among them: Time to develop ideas and try them out, and to work with dancers on them, rehearse them and keep them in performance; money to pay dancers and allied artists and technicians and to put the dances in front of the public for their enjoyment, and space to work and perform in. Coupled with all this are performance opportunities; without these the dance does not exist for all intents and purposes. These core resources are in short supply today.

This study is an attempt to get at basic concerns and life conditions of choreographers who make dances as a professional pursuit that can be regarded as having some dignity.

Since this is the first known study of this kind about choreographers, it can provide a baseline and point of reference for future

looks. We believe it to be an important first step, despite being flawed and incomplete in several respects (for example, in having to limit to four cities the locales in which choreographers were surveyed). Although we cannot safely presume that the study findings apply to all choreographers nationwide, we can say that what we learned seems to be true of a representative sample of choreographers working in four key places—and that we now know much more about them than was known before.

The range of forms in which the choreographers are working is impressively broad. Still, most of the artists fit the general category of modern dance—an area of dance in which the term "choreographer" is understood to be a creative artist making work that is innovative and fresh, a departure from what has come before.

The study's findings are bleak, especially as they reveal the exceptionally low economic status of choreographers compared with their uncommonly high educational levels, the lack of adequate outlets for their work to be seen by the public, and the abject lack of basic amenities that other professionals regard as entitlements such as health insurance, a predictable income, advancement at an appropriate stage of development and achievement, and an acknowledgement of the value of their hard work.

Our choreographers turn out in the main to be women in their mid years who cannot look forward to a better life ahead. Of course no one asked them to be choreographers. It isn't as though being a choreographer in the United States were valued, by and large. It isn't a common career choice. Nor is it written anywhere that choreographers should expect to make a decent living from making dances. Nonetheless, the Arts Endowment believes that choreographers perform service of the highest public importance: the fruits of their work make visible the strivings of our people, our dreams and hopes, our nightmares and disillusions, our times and the times and

values of those who preceded us. Perhaps only at such time that our society values art and artists more can choreographers look forward to a decent standard of living from their professional calling.

The study cannot by itself change the way choreographers go about their work. Nor does it attempt to address the "matter" of what choreographers do—the art and craft of dance making, the dances themselves, or the connection (if any) between the conditions in which choreographers work and the quality and character of what they are doing.

They clearly aren't in it for the money. Despite meager rewards, and notwithstanding a level of difficulty that is causing some artists to leave either the field or the country, choreographers continue to make dances that excite and inspire us, that cause us to think about life differently, to understand things about ourselves through movement expression, and to engage in an art experience that is deeply human. In this sense, they are "driven" by an impulse, need and calling.

This study can help us better understand what life is like for choreographers and how they view their working lives and their future. We hope that it may lead to actions that will help improve the quality of life for American artists and, thus, the quality of life for all of us. By seeing conditions as they are, we can be guided to think about how they could be improved for artists working now and those coming up. By helping artists better realize their potential, we enrich the possibilities for all of us to lead more fulfilled lives as creative beings.

Sali Ann Kriegsman
Director
Dance Program
National Endowment for the Arts

August 1993

A Word of Thanks

Dancemakers, the summary of a benchmark study of living choreographers in four cities, is the work of many hands. The need for the study it describes was recognized several years ago by the Dance Program and the Research Division at the National Endowment for the Arts. Dance Program Director Sali Ann Kriegsman and Assistant Director Andrea Snyder and Research Director Tom Bradshaw subsequently oversaw the project through its several phases.

One of the Program's first acts was to recruit a committee of advisors, people involved in dance throughout the country. That committee comprised the following people:

Trisha Brown, Trisha Brown Dance Company;
Bonnie Brooks, Dance/USA;
Randy Duncan, Joseph Holmes Dance Company;
Kim Euell, City Celebration;
Ian Horvath, The Carlisle Project;
Carol Keegan, communication/research consultant;
Mike Malone, choreographer;
Amaniyea Payne, Muntu Dance Theater;
Carla Perlo, Dance Place;
Wendy Rogers, choreographer;
Merian Soto, Pepatian;
Clark Tippett, American Ballet Theatre;
Jelon Vieira, DanceBrazil;
David White, Dance Theatre Workshop.

Ian Horvath and Clark Tippett have since died of AIDS, as has Peter Tumbleston who is named below, and we mourn their passing.

In time, an impressive range of organizations agreed to lend their good offices. These were:

Chicago Dance Coalition;
Dance Bay Area, San Francisco;
Dance Place, Washington, DC;
Dance Theater Workshop, New York City;
Dance/USA, Washingon, DC.;
Minnesota Dance Alliance, Minneapolis;
MoMing, Chicago;
Original Ballets Foundation, New York City
Pentacle, New York City;
Performance Space 122, New York City;
San Francisco Ballet;
Tour Arts.

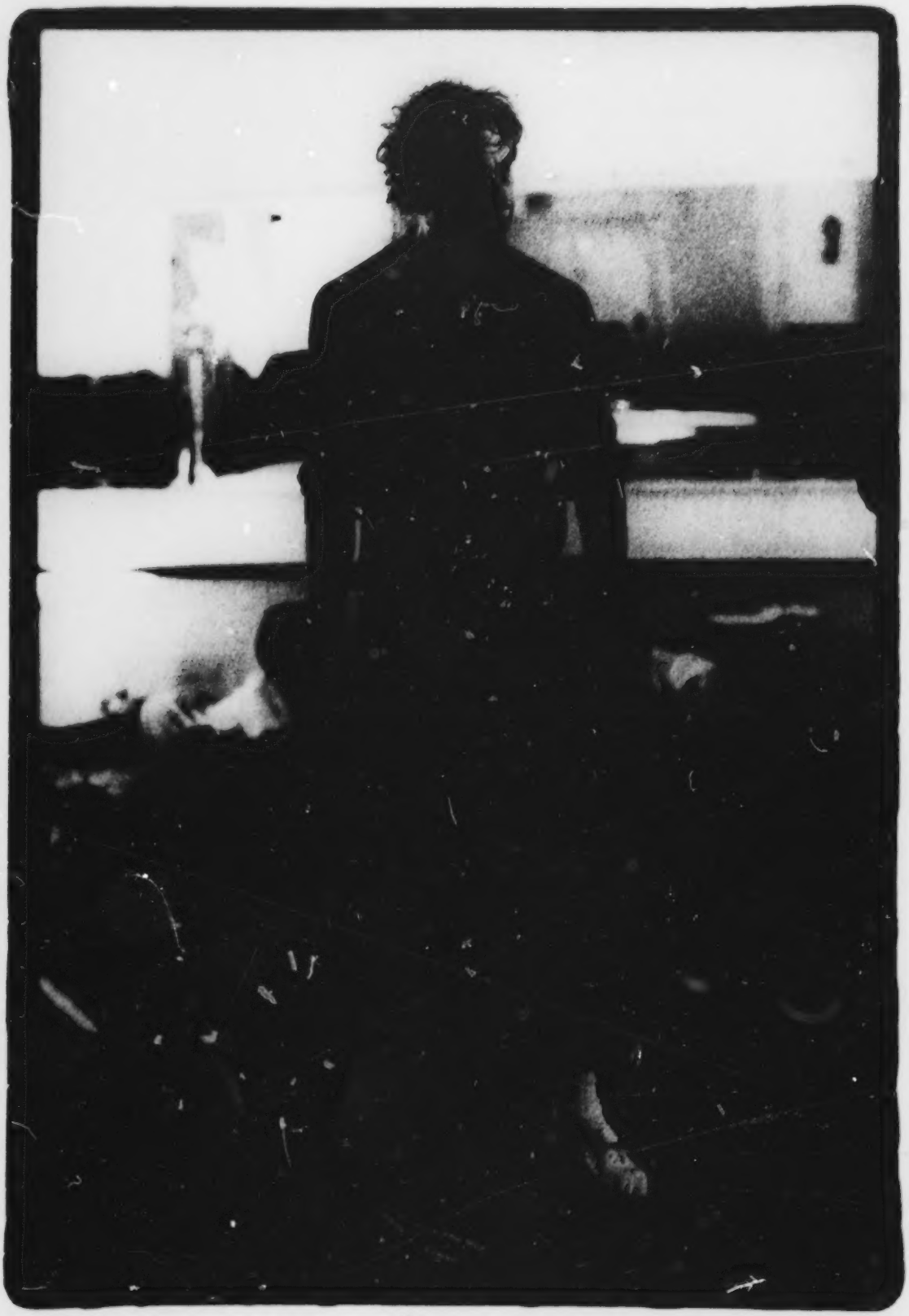
The survey of choreographers was launched by Alyce Dissette and Dr. Richard J. Orend who served as Project Directors. They were followed by Dr. Dick Netzer and Dr. Ellen Parker, who analyzed the survey data further and prepared this report.

Others who contributed their time and talents to this project include:

Sherrill Berryman-Miller,
Cora Cahan,
Jean Crelli,
Henry Erlich,
Justin Erlich,
Susie Farr,
Joan Freese,
Lillian Goldthwaite,
Ross Kramberg,
Lesa McLaughlin,
Joyce A. Moffatt,

Liesel Orend,
Diane Robinson,
Mark Russell,
Laura Schandelmeier,
Carol Tanenbaum,
Peter Tumbleston,
Lisa Tylke,
Ivan Sygoda,
Brenda Way.

Within the Endowment, the project was assisted by E'Vonne Coleman Rorie, then Assistant Director of the Expansion Arts Program. The book was edited and produced by Philip Kopper, Director of Publications.



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The Report in Brief

This report summarizes the results of the National Endowment for the Arts study of the general working conditions, financial status, performance opportunities, funding, and work practices of choreographers in New York, Chicago, San Francisco, and Washington, D.C. The study provides benchmark statistics on a sample of the national choreographer population and documents the difficult circumstances in which these artists work.

Completed mail questionnaires from more than 500 choreographers and telephone interviews with over 200 more provided the primary data. Study findings important to the dance field, to the philanthropic community and to policymakers are arranged under the following headings: demographics, professional experience, productivity and use of time, performance opportunities, professional issues, financial conditions, funding, choreographers' companies.

Education Vis-à-Vis Income

Study findings revealed a disparity between choreographers' high educational attainments and their low income levels. Choreographers have one of the highest college completion rates of all professions for which there is no formal certification or licensing requirement.

Among choreographers in the study, 77 percent were college graduates and/or had advanced professional degrees, compared to 21 percent of the U.S. population over age 25. Over 55 percent of the choreographers majored in dance at college; of these, over 90 percent graduated. Another 13 percent of the choreographers attended college/professional performing arts schools but did not graduate. Only 8 percent of respondents did not have post-secondary education, compared to 62 percent of all Americans 25 years and over.

Taken at face value, survey results suggest that a college education is not an economic asset for choreographers. The average income reported for respondents with college degrees was far lower than

© Photo by Jonathan Atkin

In New York, choreographer Merce Cunningham bestrides the floor like a Colossus.

the average income for those without college and graduate degrees. While other professions reward educational attainment with high salaries, choreographers' high educational levels yield low incomes.

Low Income and High Expenses Reported

Choreographers' income is 34 percent below the median for women professionals in 1989. (Approximately 73 percent of survey respondents were women.)

There was a 34 percent income differential between the median total income of $18,500 for all choreographers and the median earnings of $27,900 for American women professionals in 1989.

Average income from choreography for men ($9,300 annually including grants) was twice that for women ($4,800). The gender differential was approximately $4,500 or 48 percent.

On average, the respondents earned $6,000 from choreography (including $1,600 in grants) but had professional expenses of nearly $13,000, incurring an average loss of $7,000. This represents a 2-to-1 ratio of expenses to choreographic income.

Some 66 percent had expenses that exceeded professional income by more than $1,000 annually; nearly one in seven had expenses that surpassed dance income by $10,000 a year. Over one-half of the respondents had less than $15,000 annually on which to live (after choreography expenses); 29 percent had less than $10,000. Only 12 percent of the respondents had annual net incomes of $30,000 or more.

Low Economic Status

The study's financial comparisons actually understate the choreographers' low economic status. The study sample comprised artists who lived and worked in metropolitan areas where the cost of living is high and where overall income and earning levels are well above national averages. Therefore, choreographers' low incomes purchase even less than they might elsewhere and therefore sustain lower standards of living than national comparisons suggest.

Most choreographers do not earn a living from choreography. Income from choreography was 10 percent of the working population's average in Washington, D.C., 20 percent in both New York and San Francisco, and 24 percent in Chicago. For the average choreographer in 1989, all income connected with dance produced a little over $13,000 or 60 percent of her/his mean income.

Income by City

Choreographers' income was significantly below average in all four cities. Choreographers' incomes in New York and Washington, D.C. ($21,800 and $19,300 respectively) were nearly one-third below the average in their metropolitan regions. Chicago and San Francisco choreographer incomes ($20,900 and $23,800 respectively) were 21 percent and 17 percent below the average in their areas. Choreographers provided two-thirds of the total income of their households.

Supplemental Jobs

Notwithstanding their high levels of experience—on average almost ten years—the surveyed choreographers spent twice as much time in non-dance jobs as they did in choreographic ones to supplement income. About 80 percent of the respondents had jobs in addition to their work as choreographers and 30 percent had more than one. The number of hours per week devoted to additional jobs ranged between 24 and 50. Choreographers who had outside jobs created fewer works. More experienced choreographers were less likely to have outside jobs, but did not neceessarily have higher incomes as a result of their additional time to create more works.

Age and Race

Nearly 60 percent of survey respondents were in their thirties, a high concentration compared with the U.S. working age population (22-69) or 28 percent. Only 15 percent of the choreographers were 45 years of age or older.

Whites were approximately 84 percent of the study population (versus 78.5 percent for the U.S.). African Americans (6 percent),

and Hispanics (4 percent) were under-represented among survey respondents. Asian Americans, accounting for 5 percent of the sample, were over-represented.

Formal Training
Some 81 percent of the study respondents turned to choreography from careers as dancers. Most choreographers had formal dance training (98 percent); studied choreography or composition (78 percent); continued to take dance classes (75 percent) and choreography/composition classes or workshops (21 percent); and still performed (86 percent). Almost 60 percent of the sample population had a mentor.

Variety of Styles
Of the choreographers responding to the survey, 55 percent described their work as experimental/modern; 13 percent as culturally specific or ethnic; 10 percent as performance art, theater, improvisation, or site-specific. Ballet choreographers were 3 percent of the respondents. Choreographers who mixed ballet with other dance genres accounted for an additional 15 percent.

Quantity of New Work
Approximately 1800 works were made by 479 study respondents; 28 percent of the works were solos performed primarily by the choreographers who created them. More choreographers made two or three works in the 1989 study year (45 percent) than four or more (38 percent) or one (17 percent).

One-third of the respondents had five or more works performed in 1989; 93 percent had at least one work performed. Of the works made for ensembles, about one-half were made for two to five dancers. The others were created for groups of six or more. Most respondents choreographed for groups of various sizes.

Performance Opportunities
Over 40 percent of the respondents self-produced their work or performed it in spaces requiring no audition or invitation and for which they bore the entire financial risk and burden of production. More

than 50 percent of the respondents' works performed in 1989 resulted from invitations from producers/presenters. Fifty percent were invited to bring their own companies or group of pick-up performers. Thirty percent were asked to produce or mount a work for a company not their own. Twenty-nine percent auditioned work for a specific space; 21 percent had works accepted and presented. Some 15 percent of the study's sample population were resident choreographers in dance companies not their own.

Rehearsal Space

Of the 397 respondents who reported having problems with rehearsal space, 64 percent rented space (alone or with other artists). Twenty-nine percent had free use of space and 7 percent owned their own. Space problems were characterized as "major" or "important" as follows: cost (57 percent), availability (40 percent), and space conditions (39 percent). Of the choreographers who rent rehearsal space, 90 percent said its cost was a serious problem.

Five Major Problems

- Documentation of work: This was identified as a major problem by a higher percentage of respondents than other non-monetary issues. More than 70 percent of choreographers considered lack of resources to document and record their work as a "major" or "important" problem. Other common concerns were reported as follows.
- Dancers: Money to pay dancers for rehearsals was a problem for 81 percent of the respondents. Other concerns were keeping qualified dancers; having dancers available on whom to create works; the quality of available dancers; and training dancers.
- Management: Paying qualified management personnel was a major issue for 71 percent of the respondents; so was finding managers (for 50 percent), and keeping them (41 percent).
- Personal and career advancement issues: The most frequently cited problem, unpredictability of income, was noted by 80

percent of the choreographers. Other problems perceived by large portions of the sample were: networking required to be presented (66 percent); inability to obtain health insurance (64 percent); lack of recognition and support from funding agencies (64 percent); inability to support family (62 percent); coping with producers' and presenters' influence on funding (59 percent); networking required to be funded (58 percent).

- Media Coverage: Only about half the respondents reported getting reviews of their performances in the press at home or on tour. The quality of reviews that appeared was also perceived as a problem.

Dance Funding

This study coincided with an economic recession and occurred in the midst of a major decline in dance funding. Hardest hit was corporate funding to dance, which fell 60 percent from approximately $50 million to $20 million. Between 1988 and 1991 corporate support of dance dropped from 8 percent to 4 percent of all corporate funding for the arts; the total corporate arts budget fell from $634 million to $518 million.

During the same period, overall philanthropic giving by business increased by 24 percent and contributions to the arts—as a percentage of total philanthropic giving—decreased by 18 percent.

The Arts Endowment Dance Program budgets for choreographer fellowships held steady at $814,000 and $816,000 in 1989 and 1990, then increased to $841,000 in 1991 and $885,000 in 1992. This occurred despite the 11 percent decline in the total budget for the Dance Program since 1990.

State arts agencies' legislative appropriations fell 26 percent between 1990 and 1992, reducing allotments to state arts council dance programs. Dance funding at three of the four arts councils whose constituents were studied declined as follows between 1989 and 1993: California Arts Council (29 percent); Illinois Arts Council (12 percent); New York State Council on the Arts (59 percent). Similarly,

in local government funding, Chicago's City Arts Dance Companies/Groups suffered a 52 percent decrease from $94,000 to $45,000. There was one bright spot: municipal government support for dance in San Francisco, administered by Grants for the Arts, increased nearly 15 percent from $948,000 to $1,087,000.

Authors' Conclusions

The authors believe that choreographers have responded to financial realities by creating and performing solo rather than group works; by down-sizing present dance companies; by contemplating relocation overseas or to another region of the U.S.; by taking sabbaticals or ceasing choreographic efforts altogether.

Grantmakers may be guided by the core necessities identified in this study as they review and re-evaluate current artist support programs, and as they design policies and implement plans responsive to the needs and concerns of choreographers. These core needs include:

- Securing funds to pay qualified management personnel, rehearsal costs (including dancers' salaries and studio space), and health care costs;
- Stabilizing income for self and family while ensuring adequate time to choreograph, to rehearse and to take daily dance classes;
- Acquiring grantsmanship information and skills such as how to research grants, write proposals and apply for funds;
- Securing monetary and "in-kind" contributions for documentation and preservation of their work;
- Improving access to information and services;
- Sharing resources such as space, staffing, performance venues and professional opportunities;
- Creating opportunities for presenting and touring for themselves and their companies.

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Background

This report presents the findings of a National Endowment for the Arts study of choreographers in four cities—New York, Chicago, San Francisco and Washington, D.C.

The study was initiated at the end of 1989. Project Directors Richard Orend and Alyce Dissette, together with the Arts Endowment's Dance Program, Expansion Arts Program and Research Division, assembled a 14-member national advisory committee to help guide and inform the work's course.[1] The committee, drawn from the study's four metropolitan areas, included choreographers, dancers, artistic directors, dance administrators, producers, and a social science researcher.

Five dance service organizations—Chicago Dance Coalition, Dance Bay Area, Dance Theatre Workshop, Dance/USA and Pentacle—also participated in the project from the beginning. Service organization staff and informed individuals helped the study team and the advisory committee develop the lists of choreographers to be surveyed. In addition, groups of funders, presenters, managers and critics in the study cities helped inform the design of the mail questionnaire.

Choreographers, who provide the creative life force of dance, are a subset of the performing arts community about whom little is understood. There are several reasons for this lack of knowledge. One thing that is known: choreographers' lives are complex. The dancemaker confronts many challenges simultaneously: finding opportunities to perform, locating appropriate rehearsal and performance spaces, getting works produced and documented, creating new works, setting works from repertoire, auditioning dancers (and, for many, performing themselves), running rehearsals, teaching classes, coach-

[1] The committee roster appears in the Acknowledgements, page 10.

Photo by Bill Frederking

In Chicago, a pair waltzes through rehearsal at the Hubbard Street Company's studio.

ing roles, administering, fund-raising, writing proposals, and--as this study reveals—allocating much of their working time to jobs other than choreography in order to pursue choreographic ones.

Standard sources of information on artists and their circumstances do not say much about choreographers. For example:

- The Federal government's vocational handbook, which describes occupational fields, includes a two-page narrative entitled "Dancers and Choreographers" that devotes this one sentence to the latter: "Some new choreographers receive a minimum fee of $325 for a ballet and $20 per performance in royalties."[2]
- A companion volume to the Federal vocational directory, as well as academic journal articles, group dancers and choreographers into one economic basket.[3] Yet the two groups differ in important respects. For example, there are many dancers under 30 but few choreographers; conversely, there are few dancers over 45 and a significant number of choreographers. The two groups deserve separate consideration and categories.
- The Federal government's occupational classification system lumps dancers and choreographers together, and identifies the category only as dancers. This means that employment and unemployment data from the Bureau of Labor Statistics and the Bureau of the Census do not identify choreographers separately.[4]

The National Endowment for the Arts has been concerned with choreographers from the beginning of its history. Choreographers were the first group of artists recommended for individual grants by the Endowment's advisory council, the National Council on the Arts, when it was formed. At its November 1965 meeting, the Council recommended eight grants totalling $103,000, which were award-

[2] Bureau of Labor Statistics, U.S. Department of Labor, Bulletin 2350, *Occupational Outlook Handbook*, 1990-1991 edition, Washington, D.C.: U.S. Government Printing office, 1990, 185.

[3] Bureau of Labor Statistics, U.S. Department of Labor, Bulletin 2351, *Occupational Projections and Training Data*, 1990 edition, Washington, D.C.: U.S. Government Printing Office, 1990, 21, 35, 56. Randall K. Filer, "Arts and Academe: The Effect of Education on Earnings of Artists," Journal of Cultural Economics, December 1990, 14:2, 17-20. Charles M. Gray, "Nonpecuniary Rewards in the Performing Arts Labor Market: A Case Study of Dancers and Choreographers," in William S. Hendon, Nancy K. Grant and Douglas V. Shaw, *The Economics of Cultural Industries*, Akron: Association for Cultural Economics, 1984, 231-244.

[4] *Standard Occupational Classification Manual*, 1989, U.S. Department of Commerce, Office of Federal Statistical Policy and Standards, 1989.

ed to Alvin Ailey, Merce Cunningham, Martha Graham, José Limon, Alwin Nikolais, Anna Sokolow, Paul Taylor and Antony Tudor.[5]

> This was the first such broad based commissioning program in the history of the country, and all of the works which resulted...later received superb reviews, enhancing the prestige of both American dance and the Arts Endowment.[6]

However, the initial $103,000 in 1965 for eight choreographer grants grew to only $155,000 in 1980 for 53 choreographers' fellowships. This represented a 42.5 percent reduction if inflation is taken into account.[7] (See Table 1.1)

In 1980, as part of the Endowment's evaluation of agency effectiveness in funding the individual artist, the Dance Program undertook a study of its choreographer fellowships. It concluded, "...the direct grant is irreplaceable," and committed itself anew to "pursue ways to increase funding in the Fellowship category."[8] The effort to expand funding was successful: in 1989—the year of the study reported in this document—the Dance Program gave choreographers 85

Table 1.1 1965, 1980 and 1989 Arts Endowment Choreographer Fellowships, in Actual and Constant (1991) Dollars

	Total Grant Awards			Average Amount of Fellowship	
Year	In Actual Dollars	In 1991 Dollars	Number of Fellowships	In Actual Dollars	In 1991 Dollars
1965	$103,000	$445,000	8	$12,875	$55,600
1980	155,000	256,000	53	2,925	4,800
1989	814,000	894,000	85	9,577	10,500

[5] National Endowment for the Arts, *National Endowment for the Arts and National Council on the Arts: Annual Report for the Fiscal Year Ended June 30, 1966*, Washington D.C.: National Endowment for the Arts, 1967, 42.

[6] National Endowment for the Arts, *The National Council on the Arts and the National Endowment for the Arts During the Administration of President Lyndon B. Johnson, The History, Vol. I*, Washington, D.C.: 1968, 31.

[7] Bureau of Labor Statistics, U.S. Department of Labor, "Consumer Price Index (CPI-W) U.S. City Average," New York: Bureau of Labor Statistics, U.S. Department of Labor, 1991.

[8] Bonnie Brooks, "A Study of Choreographer's Fellowships: Category I," an internal report prepared for the National Endowment for the Arts, 1980, 32.

grants totalling $814,000, a 250 percent increase over 1980, taking inflation into account.

In recognition of the importance of support to choreographers, the Dance Program took a further step in 1991 by refocusing its Fellowship category to award mostly multi-year grants. For the first time, the majority of its grantees were funded for two years at $10,000 per year. Table 1.1 shows that the average value of an Arts Endowment choreographer fellowship decreased by nearly 80 percent in actual dollars between 1965 ($12,875) and 1980 ($2,925)—and by more than 90 percent if adjusted for inflation. But in real dollars it more than tripled between the 1980 low point and 1989 ($9,577). Even so, in 1989 the average value of a choreographer fellowship adjusted for inflation was less than 20 percent of the value of one fellowship awarded in 1965.

Aware of the paucity of information about choreographers, the confusion surrounding data about them, the need for knowledge and difficulties inherent in obtaining information about such a diverse group, the Arts Endowment renewed its commitment to choreographers. In 1989 the agency's Dance Program, Expansion Arts Program and Research Division joined forces to originate the first data-based study of the economic and working conditions of choreographers. Focusing on four metropolitan U.S. areas, the researchers set out to provide as broad a view of the working lives of choreographers as available time and budget would permit. The objective was twofold: first, by improving the knowledge base, to enable the Endowment and other funding agencies to design policies and programs responsive to choreographers' current needs and concerns, that is to guide grant-making priorities; second, to encourage new initiatives and services in support of choreographers.

The major research questions that guided the survey design were:

- Who are the choreographers? That is, what are their demographic characteristics such as age, gender, racial or ethnic identity, education and household composition? What formal training has shaped their development? How long have they been in this field? How active are they professionally in the study year?

- What are the economic conditions of choreographers? How many support themselves with their work? How much of their income derives from performances, commissions, and other dance-related work like teaching? Does income from choreography cover the expenses they incur to make and perform their work?

- What role do grants play in the creation and presentation of choreographers' work? How many of them apply for grants? To which funders do they apply? How successful are they in their grant applications?

- Are there consistent differences among choreographers from city to city?

- What do choreographers identify as the most important professional issues facing them? What factors present the greatest obstacles in achieving their professional goals?

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How the Study Was Done

Development of the Survey Sample

Choreographers are not identified as such in the decennial census (or other standard data source). No one knows how many choreographers there are in the United States or where they live and work. It would be difficult to identify the choreographer population in all parts of the country. Instead, the study plan was to survey separate choreographer populations in New York, Chicago, San Francisco, and Washington, D.C., geographically diverse metropolitan areas believed to have a significant number of individuals who met the study's definition of choreographer. In deciding on these four cities, the study designers considered several factors. Among the most important were geographic and demographic differences, density and diversity of dance activity, and cities with dance service organizations as opposed to those without.

For this study a choreographer was defined as an individual "who has presented a dance work of his/her own creation before a solicited audience of 50 or more people during the previous three years." A two-step process was employed to identify choreographers in each metropolitan area. First, with the assistance of the five dance service organizations and informed individuals, lists for each area were compiled of local, largely not-for-profit performance venues including proscenium theaters; performing arts centers; school, community and church spaces; dance company studios; museums and libraries. (Requirements were that the space present dance on a regular basis and have a minimum audience capacity of 50.) Second, managers of each performance space were contacted and asked to provide names and addresses of choreographers whose works had been performed there between the fall of 1987 and the spring of 1990, i.e. over three full seasons.[1] Special efforts were made in all four areas to identify choreographers from traditionally under-represented racial and ethnic groups, as well as those who did not perform in conventional theatrical venues. The study designers were not content to use

[1] Names of cooperating dance organizations and performance spaces appear in Appendix I.

Photo by Marty Sohl

Brenda Way, artistic director of ODC/ San Francisco, sets her kinetic cartoon Krazy Kat.

established lists of likely participants but determined to compile lists of active choreographers.

More choreographers fitting the definition were found in each of the four metropolitan areas than knowledgeable dance professionals (locally and nationally) had expected. The study identified at least twice as many choreographers in Chicago and Washington as had been estimated, and 60 percent more in New York City and San Francisco.

The researchers identified a total of 1,586 choreographers and sent them questionnaires. Subsequently, 89 questionnaires were returned as undeliverable, two individuals were reported deceased and 51 returned the questionnaires saying that they were not choreographers. This left a nominal total of 1,444 choreographers contacted.[2]

Questionnaire Content

The project directors conducted focus group interviews of choreographers and dance professionals (including managers, funders and presenters) in each study city between mid-January and the end of February 1990. The interviews elicited information useful to the design of the survey and provided perspectives of other dance professionals on the major topics of the study. The advisory committee also helped in the development of the questionnaire. In July 1990, the questionnaire was mailed to all identified choreographers.[3]

The original questionnaire had 71 questions organized in seven sections. The questions addressed:

- the dance styles and disciplines within which the choreographers work;
- the choreographers' professional training and work history;
- dance-making activities, use of time, and performance opportunities;
- issues and problems that confront choreographers;
- the financial conditions of choreographers—their incomes and

[2] Nominal in the sense that some undeliverable questionnaires may have been discarded rather than returned, and some recipients who were not choreographers also may have discarded the questionnaire.

[3] The text of the questionnaire appears in Appendix 2.

professional expenses and their experience in applying for and receiving grants;

- their demographic characteristics, including age, race, gender and educational backgrounds;
- data about dance companies (for choreographers who have them).

Survey Response Rate

After the original questionnaire was mailed in July 1990, a reminder postcard and a second copy of the questionnaire were sent, following standard mail survey procedures. Low response to the original mailings necessitated a follow-up telephone survey, using a sample of non-respondents. These interviews suggested that the length of the questionnaire and the time required to complete it were impediments. As a result, the questionnaire was shortened by about 25 percent and mailed to non-respondents in the December 1990–January 1991 period, using the procedure employed originally (two mailings separated by a reminder postcard).

In February 1991, there was another, briefer telephone survey, using 10 questions from the revised mail questionnaire. This was done to enable a comparison of the characteristics of choreographers who had responded to the mail survey with those who had not responded.

In all, 515 choreographers responded to the mail surveys and 202 responded to the telephone follow-ups. Thus, the mail survey response rate was 35.7 percent overall. Broken down by metropolitan area, it was:

Chicago	38.1%
New York	38.2%
San Francisco	29.0%
Washington, D.C.	41.2%

More than 80 percent of the choreographers contacted in the telephone survey responded.

Is a 35.7 percent response rate for the mail survey "reasonable"? Does it signify that the findings can be assumed to describe all choreographers in the four metropolitan areas, not just those responding? No simple statistical rule answers this question.[4]

Three large and well-regarded surveys of artists completed in recent years had response rates of more than 40 percent. The first is the Arts Endowment study of visual artists in Houston, Minneapolis, Washington and San Francisco, published in 1984.[5] The overall response rate was 47 percent as 1,983 questionnaires were delivered and 940 were returned, with response rates for the four cities ranging from 45 to 49 percent. The second is a Columbia University survey of American authors (conducted in 1979 and published in 1986) that focused on income and had a response rate of 46 percent with an overall sample size of 4,856 and 2,241 replies.[6] (Two previous studies of authors' incomes had decidedly low response rates of 18 and 20 percent respectively.)[7] Joan Jeffri's 1989 survey of 9,870 artists in ten locations had an overall response rate of 42 percent, with 4,146 replies. Only 151 individuals, or 4 percent of Jeffri's sample, chose "dance/movement" to describe their artistic discipline,[8] and the survey did not reveal whether any of these were choreographers. Generally then, the response rate achieved in the current survey was slightly lower than that in comparable studies of artist populations.[9]

Another consideration in interpreting the reliability of the findings: some questions were not answered by 100 or more of the 515 choreographers who responded to the mail questionnaire. For example, the question about professional expenses was answered by only 352 respondents and the main question about income by 404 respondents. We cannot explain absolutely the reasons for low rate

[4] There are rules for determining the representativeness of a sample when the size and some key characteristics of the entire population being sampled are known. However, the latter are not known in the case of the choreographer study.

[5] National Endowment for the Arts, *Visual Artists in Houston, Minneapolis, Washington, and San Francisco: Earnings and Exhibition Opportunities*. Research Division Report #18, October 1984. Data on the response rate are shown on page 12 of the report.

[6] Paul William Kingston and Jonathan R. Cole, *The Wages of Writing: Per Word, Per Piece, or Perhaps*, New York: Columbia University Press, 1986, 31.

[7] Ibid, Kingston and Cole, pp. 11–12.

[8] Joan Jeffri, "Executive Summary" in "Information on Artists—A Study of Artists' Work-Related Human and Social Service Needs in Ten U.S. Locations," New York: Research Center for Arts and Culture, Columbia University, 1989, 1, 3.

of response to individual questions, though we understand that the financial questions were the most difficult to answer and are perceived by many as intrusive. We also believe that Americans are generally reluctant to answer personal finance questions asked by government agencies.

Telephone Survey Respondents

A standard procedure for analyzing the impact of nonresponse to mail surveys is to conduct a follow-up telephone survey of nonrespondents. Accordingly, this study used a follow-up phone survey to determine and compare selected characteristics of the choreographers who did not respond to the mail questionnaire with those who did. Table 2.1 covers all the questions asked in the telephone survey and shows that the differences between mail and phone respondents were small except in two respects.

The telephone respondents were significantly more experienced as choreographers (12 years vs 9 years). Second, the telephone respondents were much less likely to have applied for an Arts Endowment grant in 1989 (39 percent vs 60 percent).

This last comparison suggests that one factor in participation was the choreographer's familiarity with the Endowment; a choreographer who had not applied to Arts Endowment grant programs was less likely to participate in an Endowment survey.[10] (See page 62ff. for a discussion of the processes of applying for grants on the part of the mail survey respondents.)

Conclusions on the response rate

Strictly speaking, findings from a sample survey tell us about the circumstances and views of those who responded, and no one else. However, it would be unwarranted to conclude that all or even most

[9] *Ibid.*, "Frequencies: Ten Site Artist Survey, All Ten Sites," 1-2.

[10] Anecdotal evidence suggests that many recipients of questionnaires were averse to answering questionnaires; some disliked doing it, others simply put it off indefinitely or were too busy. Many were apologetic when reached by phone. In addition, 1990 was an unfortunate time for such a survey. Several other studies and the U.S. Census were putting claims on potential participants' time, and the Arts Endowment itself had become a subject of public controversy.

Table 2.1 Comparison of Respondents to Mail Survey and Phone Follow-Up

	Mail Survey	Telephone Follow-up
Sample size	515 (100%)	202 (100%)
Location		
New York	314 (61%)	84 (42%)
San Francisco	123 (24%)	67 (33%)
Chicago	43 (8%)	29 (14%)
Washington, DC	35 (7%)	22 (11%)
Gender		
Women	73%	68%
Men	27%	32%
Race		
African American	5%	9%
Asian American	5%	5%
Hispanic	3%	5%
White	71%	68%
(missing)	(16%)	(9%)
Median years experience as a choreographer [a]	8.7	11.6
Median number of works choreographed in 1989 [a]	3.0	3.1
Median number of works performed in 1989 [a]	3.4	4.0
Arts Endowment grantee in 1989?		
Applied and funded	9%	8%
Applied, but not funded	26%	22%
Did not apply	39%	60%
(missing)	(26%)	(9%)

[a] Median of those answering the question; many respondents to the mail survey did not answer all of the questions.

of the 64 percent of those contacted but not responding are wholly different from those who did respond. Comparisons to the nonrespondent sample profile indicate two such differences: 1) The mail survey may under-represent more experienced choreographers; 2) it may over-represent choreographers with past Endowment grant application experience.

While a low response merits a word of caution to the reader about interpreting survey results, nonetheless this survey provides the most substantial data set available to date on the needs and working conditions of choreographers. Further, as the concluding chapter of this report explains, information from other independent sources provides additional support for the findings from this survey.

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General Findings[1]

Demographic Characteristics

Choreographers, like any other clearly defined group of artists, have distinctive characteristics; the typical choreographer is not a typical American. The population at large provides a useful standard of comparison for the survey respondents.[2]

Age. Nearly 60 percent of the survey respondents were in their thirties, a very high concentration compared to 28 percent for the U.S. working age population (aged 22 to 69). Few choreographers in the survey group are younger than 30. Only 15 percent of the survey respondents are 45 or older, compared to 37 percent of the U.S. working age population. The age profiles are shown graphically in Figure 3.1.

Gender. Just under 72 percent of the survey respondents were women. This means that choreography ranks with teaching, nursing and social work as one of the most predominantly female occupations.

Race. Racial and ethnic groups other than whites and Asian Americans were slightly under-represented among the survey respondents, compared to the U.S. population of working age (Figure 3.2). African Americans constitute 11 percent of the U.S. labor force and only 6 percent of the choreographer sample. Hispanics make up 8 percent of the labor force and 4 percent of the sample.[3] It should be noted that 1990 national statistics on 11 artist occupations from the Bureau of Labor Statistics also showed an under-representation of African Americans and Hispanics—at 3.8 percent and 4.3 percent, respectively. Asian Americans represented 5 percent of the choreog-

[1] In this chapter, the number of respondents (out of the 515 total) answering a given question usually is indicated when 100 or more failed to answer that question. Also, no data are presented in situations where the absolute number of respondents in a class is small and few of them answered that particular question.

[2] All the data for the U.S. population are taken from standard Federal statistical series, wherever possible from the *Statistical Abstract of the United States*, 1991, published by the Census Bureau.

[3] The small proportions of African Americans and Hispanics among the respondents was particularly disappointing since special efforts were undertaken to reach them as part of the original study design (see Chapter 2). Clearly, more or different strategies need to be used in future studies to increase response.

In Washington, Ajax Joe Drayton almost stands pat for an instant in his modern jazz dance.

Photo courtesy of Washington Performing Arts Society

Figure 3.1 Survey Respondents vs. U.S. Population — Age Distribution

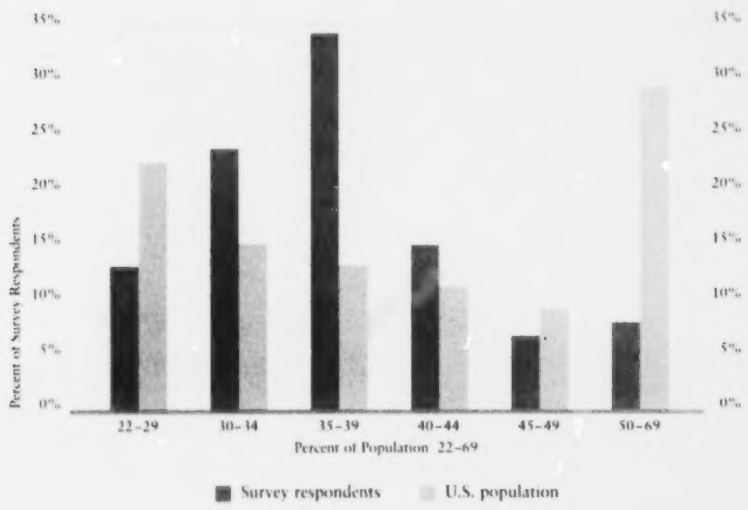
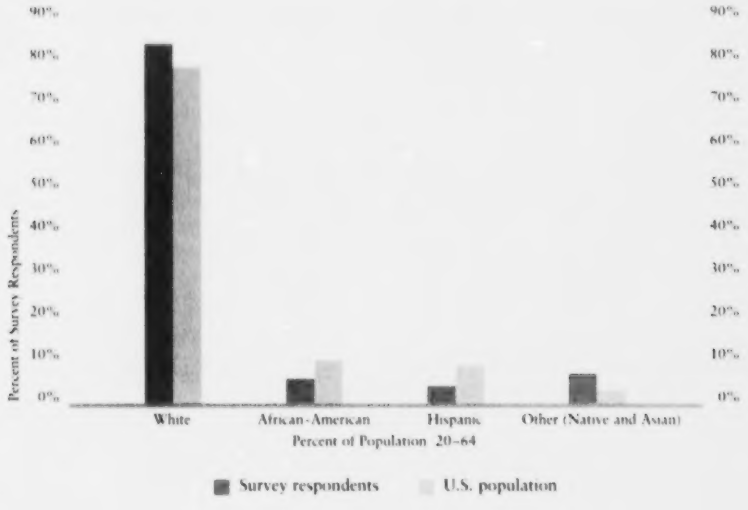


Figure 3.2 Survey Respondents vs. U.S. Population — Distribution by Race



rapher sample, which is higher than either their representation in the U.S. labor force (2.5 percent) or in the eleven artist occupations measured by the Bureau of Labor Statistics (3.8 percent).

Marital status. The proportion of respondents married and living with spouses—42 percent—is considerably below the 66 percent level found in the general population between the ages of 25 and 64.

Formal education. Survey respondents are utterly unlike the U.S. population in terms of educational attainment. These choreographers are more highly educated than American professionals in general and more highly educated than many types of artists, as reported in other studies.[4] As Figure 3.3 shows, 77 percent are college graduates and/or have advanced or professional degrees, compared with 21 percent of the U.S. population over 25. Only 8 percent of the respondents do not have some post-secondary education, while 62 percent of all Americans have had no education beyond high school.

Income. High educational levels usually are associated with relatively high incomes, but this is not the case for the survey respondents. Holding down multiple jobs and working long hours also usually yields relatively high incomes. Again, this is not the case among survey respondents, 80 percent of whom had regular jobs in addition to their work as choreographers (and 30 percent had more than one job). Despite that, their incomes compare unfavorably to the population in general.

The usual way to make income comparisons between population groups is to use the median, that is the income of the household (or person) who is at the midpoint of the income range, with half having higher incomes and half having lower incomes.[5] The median total income of the choreographers themselves (not total household income) compares poorly with the segment of the American population that is most like the survey respondents—employed women professionals. This comparison group is used because most of the

[4] *1980 Census of Population, Volume 2: Subject Reports, Occupation by Industry*, Washington, D.C.: U.S. Bureau of Census PC80-2-7C, 1984, Table 1, 157.

[5] The alternative measure is the mean or conventional "average," that is the sum of all income reported by the population group divided by the number of persons. The mean income is almost always considerably higher than the median, because the mean is affected by the small number of households or persons with very high incomes. Whether the top income in a group is $100,000 or $10 million will not affect the median. For some types of income data, like the data on average earnings by metropolitan areas in Table III-2, below, only means are available, however. The mean income for the respondents was $22,000, compared to the median of $19,500.

Figure 3.3 Survey Respondents vs. U.S. Population—Educational Level

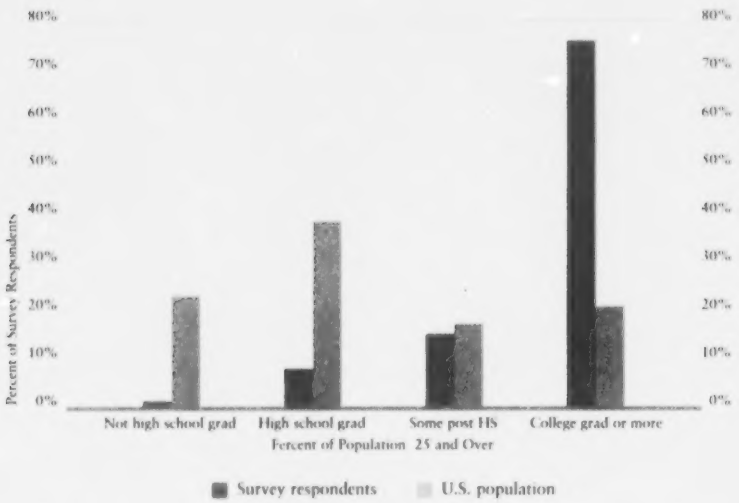


Table 3.1 Household Income Comparisons for 1989

Income Level	Survey Respondents	U.S. Population [a]
Less than $10,000	10.8%	15.6%
$10,000–14,999	14.6%	9.7%
$15,000–24,999 [b]	22.0%	17.9%
$25,000–34,999 [b]	17.9%	15.9%
$35,000–49,999	16.0%	17.3%
$50,000–74,999	10.4%	14.5%
$75,000 and over	8.0%	9.0%
All classes	100.0%	100.0%
Median	$26,300	$28,900
Percent difference from U.S. population	-9.0%	

[a] Based on data in the *Statistical Abstract of the United States: 1991*.

[b] The survey did not use this income class. For comparability with national data, interpolation was used to derive the figure shown here.

respondents are women and because women professionals in general are highly educated; the comparison should take into account both the effects of education on income and earnings differentials related to gender. This is the comparison:

Median income of choreographer respondents: (total from all sources)	$18,500
Median earnings of American women professionals employed year-round, 1989	$27,900[6]
Percent difference	-33.7%

If one does not live alone, one's standard of living is determined by the total income of the household. More than half of the respondents live with spouses or resident partners (58 percent), with whom they presumably share income and expenses. On average, the respondent choreographers provided about two-thirds of the total income of their households.

The median household income of the respondents was approximately$26,300 in 1989. This was 9 percent below the U.S. median household income of $28,900.[7] As Table 3.1 shows, a substantially higher percentage of the respondents had incomes in the $10,000-$35,000 range than was true for the population at large (55 vs. 44 percent). A substantially lower percentage of choreographers had incomes of $35,000 or more (34 vs. 41 percent).

In an important way, these comparisons understate the relatively poor economic position of the respondents. This choreographer sample consists of people living and working in four large metropolitan areas where the cost of living is relatively high; this means their low incomes would support even lower standards of living than the national comparisons suggest. Moreover, in these urban areas, income and earnings levels for the general population are well above the national averages, so the national comparisons overstate the relative income status of the respondents.

Table 3.2 presents data on average earnings levels (not medians) for individuals in metropolitan areas with which the respondents can be compared. Respondents in the New York and Washington areas have incomes nearly one-third below the average pay in their areas. The differences were smaller but still substantial in the other two areas. While the respondent income figures are not for households,

[6] From *Statistical Abstract*, 1991, Table 680.

[7] There was a similar disparity for mean income (approximately $31,000 for the respondents).

they do include all sources of the choreographer's income, not just that from choreography. As the table shows, income from choreography (including grants) is only 10 percent of average pay levels in the Washington area, 20 percent in New York and San Francisco and 24 percent in Chicago.

The low level of income from choreography in the Washington area is striking. (For more discussion of the sources of choreographers' incomes, see page 55ff.)

Professional Experience

Types of Dance

The first question in the survey asked choreographers to state the terms they use to characterize their work.

Twelve choices were offered, along with an "other (specify)," and the respondents were asked to check all that applied. The result was 192 combinations of the original categories and additional descriptive phrases. Any shortened list of categories will distort the ways choreographers themselves view their choice of discipline.

In tabulating the responses, the many combinations were reduced to the seven shown in Table 3.3, in order to make stylistic distinctions comprehensible. More than half of the respondents (55 percent) described their work as "experimental/modern." The next largest group—13 percent—identified their work as culturally specific or ethnic. Ten percent reported their work involves performance art, theater, improvisation, or was site-specific. Ballet choreographers were 3 percent of the respondents; those who mixed ballet with other dance genres accounted for 15 percent.

Education and Training

As noted earlier, choreographers were highly educated in comparison to other professionals and still more so in comparison to the general population. For most choreographers, this formal education had a substantial dance content. As Table 3.4 shows, 55 percent of the respondents attended a college or university and majored in

Table 3.2 Income Averages for Choreographers and the General Population [a]

Metropolitan Area	From Choreography[b]	From All Sources	Average Annual Pay of Working Population	Percent Difference
New York	$6,380	$21,765	$31,621	-31.2%
San Francisco	5,781	23,821	28,644	-16.8%
Chicago	6,391	20,908	26,342	-20.6%
Washington	2,814	19,290	28,041	-31.2%

[a] Includes all workers covered by unemployment insurance. Data from U.S. Department of Labor, Bureau of Labor Statistics. "Average Annual Pay Levels in Metropolitan Areas, 1989."

[b] Income from choreography includes grant income.

Table 3.3 How Respondents Describe Their Work

	Number	Percent
Ballet	16	3.2
Culturally specific or ethnic	67	13.4
Experimental/modern	272	54.5
Jazz, social, tap with commercial, modern, experimental, ballet and/or film/video	38	7.6
Ballet, modern, experimental	39	7.8
Performance art, theater, improvisation, site specific with experimental/modern	49	9.8
Other	18	3.7
Total responding to this question	499	100.0

dance. More than 90 percent of those who attended graduated. This is one of the highest college completion rates among all professions for which there is no formal certification or licensing requirement. More than one-fourth attended a professional performing arts school.

Whether or not a choreographer attended college or a professional performing arts school, she or he had formal dance training (99 percent); continued to take dance classes (75 percent); and continued to dance (86 percent). Most had one or more mentors (58 percent). The great majority studied choreography or composition and some continued to take choreography classes and workshops.

Length of Experience

On the whole, the choreographers have had a good deal of experience, an average of almost ten years. As Figure 3.5 shows, some 63 percent of them have seven or more years of experience and 15 percent sixteen years or more. In later sections, the relationship between years of experience and financial situation is examined.

Productivity and Use of Time

Productivity

Choreographers typically make new dances, creations meant to be performed; dances cannot be said to exist in the absence of perfor-

Table 3.4 Training and Background in Dance and Choreography

	Percent
Formal education:	
Professional performing arts school	
Attended	26.1
Graduated	17.4
College or university and majored in dance	
Attended	55.4
Graduated	92.2
Did not graduate	7.8
Dance background:	
Had formal dance training	98.5
Continue to take classes	75.3
Dancer turned choreographer	80.7
Still dancing	86.5
Choreography training:	
Studied choreography or composition	77.6
Still taking choreography or composition classes/workshops	20.9
Had choreography mentor(s)	58.3
Total number answering this question	482

Note: Obviously, these are not mutually exclusive categories, and most respondents checked more than one.

mance. Dancemaking and performance opportunities are intimately interdependent. A dance is performance-ready when it has been created and rehearsed. Not to perform it at that time means in effect to put dancers, studio time and other work on the shelf, then to begin again to rehearse it as opportunity arises. The imperative of making new work comes in part from the limitations of retrievable repertoire in dance (compared, for example, with opera or symphonic music). This problem is compounded by the fact that the impulse toward invention and creation has been one hallmark of dance in the United States in our time.

The average numbers of works created in 1989 and earlier years are in Table 3.5. The averages appear to be stable during the five-year period covered by the questions; 1989 was not an atypical year. Choreographers made an average of nearly four new works and had 4.6 of her or his works performed. Their work toured an average of 2.3 weeks and involved 11.3 performances.

Among the 479 respondents who reported making one or more works in 1989, 45 percent made two or three, 38 percent made four or more and 17 percent made only one (Figure 3.6). Of roughly 1,800 works made, 28 percent were solo works and most of these

Figure 3.5 Distribution of Choreographers by Years of Experience

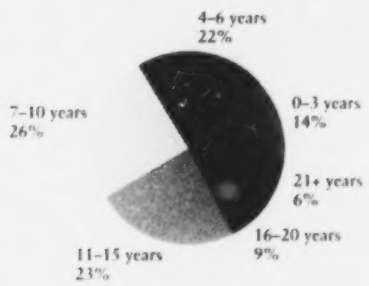
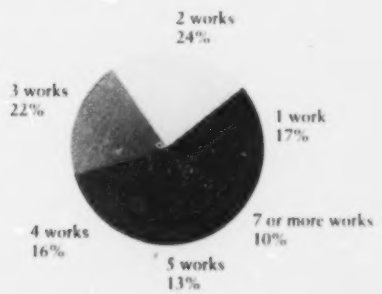


Figure 3.6 Distribution of Choreographers by Number of Works Made



Distribution of those making at least one work in 1989

Table 3.5a Works Done in 1989 and Earlier Years

Number	Average Number of Works	Number of Respondents
Works choreographed	3.7	479
Works performed	4.6	468
Weeks work toured	2.3	515
Performances on tour	11.3	319 [a]

[a] The response rate of 62 percent is especially low. Interpret with care.

Table 3.5b Work History in Earlier Years:

Season	Average Number of Works Made	Average Number Of Spaces Performed In	Number of Choreographers Who Produced Works
1988	3.0	5.5	406
1987	4.0	5.2	379
1986	3.9	5.4	360
1985	3.1	4.9	330

Table 3.6 Number of Dancers in Works Made in 1989

Number of Dancers Required in Work	Percentage of Total Dances Made	Percentage of Choreographers Who Made Dances for Group(s) of This Size
Solo	28%	47%
2–5	37	60
6–10	20	35
11–15	8	14
16+	7	12

were performed by the choreographers themselves (Table 3.6). The making of solo rather than ensemble work is first and foremost an artistic decision, but one influenced by financial and other problems; making solo works to be danced by the choreographer circumvents some of those problems. Of the works made for ensembles, about half were made for small groups of 2 to 5 dancers and half for groups of six or more. A majority of the respondents made work for groups of various sizes.

Of those who responded to the survey question on the number of works performed in 1989, 93 percent had at least a single work performed (see Table 3.7). One-third of them had five or more of their works performed that year.

Use of Time

The average choreographer spent about equal amounts of time on choreographic work—making it, rehearsing it, doing administrative and fund-raising tasks, and performing and producing the work—and on other jobs, both dance-related and outside of dance. About 80 percent had jobs other than choreography per se, and there was considerable variation among them in time devoted to such jobs. About half of those who reported doing non-choreography work said they had two or more such jobs. On average, 23.6 hours per week were devoted to the first job. Even so, that did not yield high incomes.

As expected, an outside job has a negative influence on the number of works made. Those without outside jobs averaged about 4.5 new works in 1989, while those with jobs, regardless of hours worked, averaged just under 3.5 new works. The difference in output reflects the fact that not having a job makes more time available. It also reflects that more experienced choreographers (a) are more likely to be well-established professionals less likely to work in other jobs, and (b) are more likely to make more new dances. As pointed out in the next chapter, the fact that experienced choreographers make

in the next chapter, the fact that experienced choreographers make more work and are less likely to have outside jobs does not mean that they are better off financially. Making more work is strongly associated with higher costs incurred, costs that on average greatly exceed income from choreography.

Performance Opportunities

In some disciplines, creative artists make their work whether or not they have opportunities to present it. This in the main is true of visual artists, writers, composers and playwrights. In contrast, choreographers usually make work only when a performance or exhibition opportunity has been arranged. Performance is not only the culmination of the time and effort devoted to creation and rehearsal, it also is often the prerequisite to the creative work being undertaken. However, some of the greatest difficulties that choreographers face arise in connection with arranging performance opportunities, according to survey respondents.

For some choreographers, the responsibility for arranging performances lies in the hands of others: they are resident choreographers for dance companies run by others, or they are invited to produce work for other companies (Table 3.8). About one-sixth (15 percent) of the respondents were in the first category, about one-third (30 percent) in the second and some in both categories. Some choreographers who had their own companies also were invited to produce or mount work for other companies.

Fully 50 percent of the dance events reported in this survey involved performances by a respondent's own company or a group of pick-up dancers. Invitations by producers or presenters were the most frequent context: more than half of the roughly 2,000 works by respondents that were performed in 1989 were the result of such an invitation. Forty-one percent of the performances were self-produced in rented spaces requiring no audition—with the entire financial risk and burden borne by the choreographer. Nearly one-third of the respondents (29 percent) auditioned work for a specific space, and 21 percent actually had works accepted and presented as the outcome of an audition.

Professional Issues

The issues discussed below were described by substantial numbers

Table 3.7 Choreographers by Number of Works Performed in 1989

Number of Works Performed	Number of Choreographers	Percentage of Choreographers
0	30	6.6%
1 or 2	133	29.3
3 or 4	137	30.2
5 or 6	74	16.3
7 to 10	56	12.3
11 to 15	15	3.3
16+	9	2.0
Total	454	100.0

Table 3.8 Contexts and Venues for Performance of Work in 1989

	Average Number of Works	Choreographers Performing in This Context[a]	
		Number	Percent
Resident choreographer for a dance company not your own	2.2	77	15.0
Invited to produce or mount work for a company not your own	2.0	154	29.9
Invited by a producer/presenter to bring your company or group of pick-up performers	4.3	257	49.9
Auditioned work for a specific performance space			
Number of works	1.9	147	28.5
Works accepted and presented	1.5	106	20.6
Rented or self-produced in spaces requiring no audition or invitation	2.2	209	40.6

[a] The percentages are of all 515 respondents. Many choreographers had work performed in two or more of the contexts listed in this table.

the field" or "an *important* problem, requiring much time and effort."

Performance Spaces and Opportunities
The following performance space problems were cited by the respondents as "major" or "important." (These percentages reflect combined responses.)

Lack of appropriate performance venue	58.4%
Quality of available facility	49.7%
Lack of sufficient audience base for performance spaces	45.4%
Lack of professional technical and support staff	31.8%
Can't identify those who make performance decisions	29.5%
Access to those who make programming decisions at performance spaces	46.1%

The first four of these issues reflect choreographers' concerns about the nature of performance spaces: there is no appropriate space, or its quality is poor, or it is too large and costly for the audience base, or there is not enough adequate staff at the space. The last two issues listed were more interpersonal in nature, and were part of a common theme in the survey results: a substantial number of choreographers felt themselves to be "outsiders" excluded from the main channels of the field. Or they resented what they saw as an inordinate need for "networking."

Despite these problems, only a minority recorded themselves as "generally dissatisfied" with performance opportunities: about 23 percent in the Washington area, 30 percent in San Francisco and Chicago, and 40 percent in New York. (The high figure for New

York presumably reflects the large number of resident choreographers, locally-based companies and touring companies competing for the limited number of available performance opportunities in New York.)

Rehearsal Spaces
Both making work and performing require rehearsal space. During the 1980s, there were widespread reports in major American cities (including the four in this survey) that rehearsal spaces for dance and theater were disappearing because of the office building boom. As of 1989, nearly 80 percent of the respondents reported they had rehearsal space, but many reported serious problems with it. Of the 397 who described the arrangements for rehearsal space they use most often, only 7 percent owned their own, 29 percent had free use of space and 64 percent rented the space, alone or with other artists.

The following percentages characterized these as "major" or "important" problems.

Cost	57.3%
Availability	40.1%
Specific conditions of available space	39.1%

Given that 29 percent have free use of space, the first figure is a striking one, implying that nearly all those who rent have difficulty with the cost. Moreover, given that 80 percent do have space, the fact that 40 percent identify "availability" as a problem suggests that many choreographers used space they considered unsatisfactory.

Additional Issues
Serious concern was registered about a number of other issues related to creating work, documentation, dancers, management and media attention.

Documentation
The lack of resources to document and record work was considered "major" or "important" by 71 percent of the respondents. Only 10

percent said it was not a problem. Documentation was seen as a problem by more respondents than any other non-economic issue.

Dancers

The choreographers reported numerous problems with respect to dancers. The following were reported as "major" or "important" by 40 percent or more of respondents:

Money to pay for rehearsals	81.2%
Keeping qualified dancers	49.1%
Availability of dancers	45.1%
Quality of available dancers	44.8%
Training dancers repeatedly	40.4%

Management

Some of the same issues apply to management staff. The following were reported as "major" or "important" problems with management by many of the respondents:

Paying qualified personnel	71.0%
Finding qualified personnel	49.5%
Keeping qualified personnel	41.4%

Most of these serious problems involving both dancers and management staff are really questions of money, that is, of having enough money to find, pay and retain good people. In light of the typical financial profile (next chapter), it is not surprising that serious problems stem from lack of funds. Perhaps more surprising is the level of dissatisfaction with the quality of available dancers. (Responses to this question were not tabulated city by city, so quantitative differences cannot be determined.)

Media coverage

Most respondents have "major" or "important" problems getting reviews in the press, and 43 percent see critics' influence on funding in the same light. There is a factual as well as a subjective basis for these attitudes. Only about half of the respondents reported getting any press criticism of their performances, either in their home cities or on tour.

Personal and career advancement issues
Large numbers of respondents viewed personal and career problems as "major" or "important," including:

Unpredictability of income	80%
Inability to support family	62%
Inability to get health insurance through dance work	64%
Networking required to be presented	66%
Networking required to be funded	58%
The influence of producers and presenters on funding	59%
The lack of recognition and support from funding agencies	64%

Respondents expressed greatest concern about financial and economic realities. Income is unpredictable. It is impossible for many choreographers to support their families; in fact, many choreographers are themselves supported by spouses or partners. Low and uncertain income makes access to health insurance very difficult for most.

There is a mixture of more or less objective conditions and subjective perceptions in these answers. In group meetings and questionnaire responses, this study found artists—particularly those who consider themselves only marginally successful—questioning the legitimacy of networking practices, funders' power and undue influences of "insiders" such as producers, presenters and critics. Respondents in the Arts Endowment's 1984 study of visual artists expressed similar sentiments in connection with gaining access to exhibition space.[8] Networking and fund-raising are viewed by many artists as an unwelcome distraction, a diversion of valuable time and energy from what they consider most important, their art.

[8] National Endowment for the Arts, *Visual Artists in Houston, Minneapolis, Washington, and San Francisco: Earnings and Exhibition Opportunities*, Research Report #18, October 1984, pp. 14-16.

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Financial Findings

The matter of household incomes aside, here are the survey's findings regarding the income and professional expenses of individual choreographers.

Income from Choreography

As we have seen, choreographers' total income is substantially lower than that of the general population, especially when levels of education are taken into account. The average income of the respondents in this survey was only about $22,000 in 1989, and the median was roughly $18,500. The level and distribution of the incomes of choreographers in 1989 was rather similar to that of 4,000 visual and performing artists surveyed a year earlier.[1] In both cases, about 60 percent of those surveyed reported incomes in the $10,000-$30,000 range, with the remainder about equally divided between the higher and lower income levels.

By and large, professional choreographers do not earn their living from choreography. In fact, for the average choreographer, all types of income connected with dance amounted to only a little over $13,000. Table 4.1 shows that choreography provided an average of only $4,400 of non-grant income and an average of less than $1,600 in grants for choreography. Together, this was 27 percent of the average respondent's total income in 1989 ($22,037). Most of the average choreographer's income came from non-choreography jobs (which occupied an average of 32 hours per week). Most of that income was from dance-related jobs, but many respondents (55 percent) worked at jobs that had no relation to dance at all.

Some choreographers earned no money at all from their choreographic work. Table 4.1 shows the small numbers of respondents who received income from each of the four types of choreographic

[1] Joan Jeffri, "Information on Artists—A Study of Artists' Work-related Human and Social Service Needs in Ten U.S. Locations," Research Center for Arts and Culture, Columbia University, 1989.

Pathfinding choreographer Donald McKayle works on Gumbo Ya-Ya *for the San Francisco Ballet.*

Photo by Marty Sohl

sources: fees for the choreography itself, performance fees, commissions and royalties. Only one-fourth of the 405 respondents received grants. The average amounts earned by those who did receive income from the choreographic sources were higher but far from substantial. (Table 4.1 includes in its averages "no income" from specific sources as reported by some choreographers.) The 211 respondents who received fees and salaries for choreography averaged about $4,300 from this source. While not shown in Table 4.1, the few choreographers who earned all four types of choreographic income and also received grants had total professional income of about $17,900, a very modest total.

Factors Related to Income Levels

What explains income differences among choreographers, especially differences in income derived directly from choreography? Three sets of factors might explain such differences. One set consists of personal attributes that should not make any difference, but often do—notably, race and gender.[2] A second consists of personal attributes that could be related legitimately to income, like geographic location, education, experience and age (to the extent that it is a measure of experience). A third set consists of the amount and quality of professional effort—and the extent to which one's work is recognized by those who may influence professional success or failure. (A fourth may be related to the style or genre of work. This is difficult to explore because the respondents provided a total of 192 different descriptions of their work.)

What the survey reveals about the influence of some of these factors on choreographers' incomes is presented in the following pargraphs.

Experience

In most professions and occupations, it is expected that experienced people will earn more than novices. In some cases, there is a fairly steady progression up the scale as experience increases, while in others a plateau is reached relatively quickly. The latter is the case for choreographers, as Figures 4.1 and 4.2 show. Very few choreogra-

[2] Although data on race and income also was contained in the survey, the number of minority respondents who reported income was so small (23 African-American, 23 Asian-American and 15 Hispanic) that the averages are not statistically reliable.

Table 4.1 Sources of Choreographers' Income in 1989 [a]

	Mean		Number with income from this source
Total income [b]	$22,037[c]		
Choreography (non-grant) subtotal:	$4,412		
Fees and salaries for choreography		$ 2,245	211
Performance and box office fees		1,604	186
Commissions		487	77
Royalties		76	24
Grants	$1,572		102
Other dance income like teaching and dancing	$7,322		316
Income from other work	$6,228		223
Income from all other sources, including family support	$2,502[d]		

[a] Only 405 of the 515 respondents answered the question about sources of income (Question 50).

[b] Question 50 contains an element of overlap with Question 47, about total household income, for it includes as much as $1,800 (for the average respondent) of support from other members of the same household.

[c] The median was approximately $18,500.

[d] 151 respondents reported receiving direct support from other individuals, including family members.

The division of expenses between the two main activities of choreographers—creating dances and performing—is not an exact one, and the averages are affected by the fact that many choreographers did not report having some types of expenses. had work performed in two or more of the contexts listed in this table.

phers with less than four years of experience (10 percent) received grants. Their average income from choreography from other sources was less than $1,300. Choreographers with four to six years of experience did only slightly better. However, choreographers with seven or more years of experience did much better on average. They had more income from grants and also more non-grant choreography income; their total income from choreography averaged $7,500 or more.

The peak in choreography income was for the group with seven to ten years of experience, with a dip in the eleven to fifteen years group. However, the eleven to fifteen years group did best with regard to grants, with an average of nearly $3,000 a year. In contrast, the most experienced choreographers, those with more than fifteen years of experience, received an average of only $1,500 in grants.

As Figure 4.2 shows, even the experienced group with the highest income from choreography earned on average less than 40 percent of total income from the profession. Once again, these data suggest how unusual it is for choreographers to fully support themselves with their professional work.

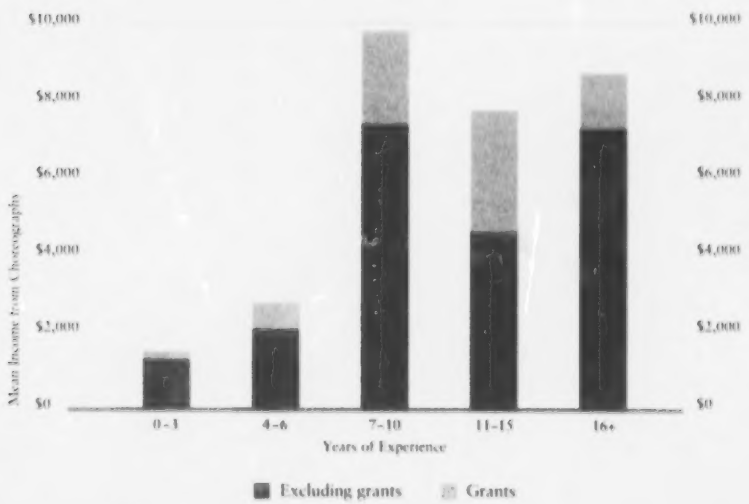
Location

There were relatively small differences in the average choreography income in three of the four survey locations. However, the average for choreographers in the Washington area was less than half that in the other areas. Study data do not explain this discrepancy.

Formal education

Surprisingly, the survey results suggest that a college education is not an economic asset for choreographers. The average income reported for those without college degrees is far above that for respondents with college and graduate degrees.

Figure 4.1 Years of Experience and Income from Choreography, Grants and Other



Gender
Survey data show that the average income from choreography for men is about twice that for women, whether or not grants are included. (Grants to men average about 50 percent more than grants to women.)

	Men	Women
Choreography income including grants	$9,328	$4,784
Choreography income excluding grants	$7,233	$3,339

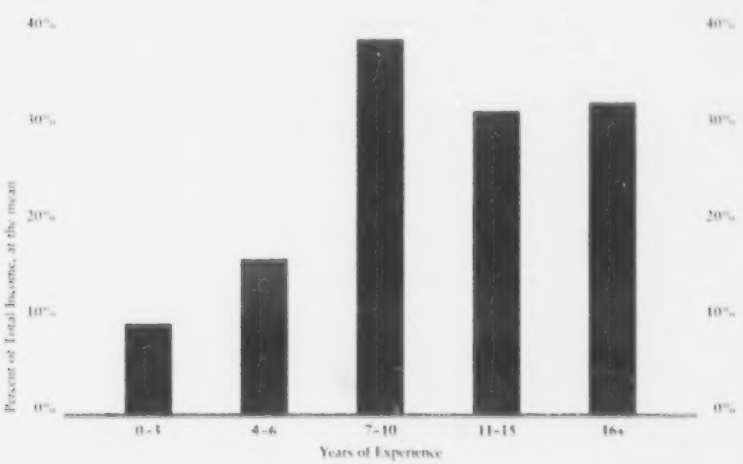
There is no obvious explanation for this; the female respondents were more highly educated than the males and about as experienced. Statistical analysis[3] shows that, when all differences in the characteristics of the surveyed men and women were considered, being a woman resulted in $3,804 less income from choreography. (The average for all respondents was just under $6,000).

Marital status
For this factor, the choreography income differences are small.

Income and work
There is, as one would expect, a strong negative relationship between the amount of time a choreographer devotes to a non-choreography job and the amount of income from choreography. The relatively small number of respondents (about 15 percent) who reported no jobs outside of choreography had average choreography income of $17,569. Those with such jobs occupying them for 20 hours or less each week (29 percent) had average choreography income of $6,331. The 56 percent working more than 20 hours in such jobs had choreography incomes of less than $3,000. This finding is logical: Choreographers work in such jobs for long hours

[3] The analysis, done by the original investigators, used a technique known as multiple regression analysis. Endowment records show a different picture. In 1989, Dance Program fellowships for 36 men averaged $8,180 and for 50 women averaged $10,250.

Figure 4.2 Years of Experience and Percent of Income from Choreography



because their income from choreography is low; that outside commitment in turn must keep some of them from earning more from their choreography.

Professional Expenses

Rare as it is for choreographers to earn a living from choreography, respondents commonly spend considerable sums on professional expenses. Table 4.2 shows the average amounts reported by the 352 people who answered the question on expenses.

The division of expenses between the two main activities of choreographers—creating dances and performing—is not an exact one, and the averages are affected by the fact that many choreographers did not report having some types of expenses.

For example, only 67 reported having expenses for dancers' rehearsal pay, while 232 reported expenses for rehearsal space.[4] The lack of rehearsal pay reflects the fact that many of the works made and performed were solo works. It also demonstrates the lack of money to pay dancers for rehearsals.

Choreography income compared to expenses.

In 1989, the average choreographer in the survey earned only about $6,000 from her/his work as a choreographer, but had professional expenses of nearly $13,000. Excluding grants, the ratio of expenses to choreography income was three to one. This ratio of expenses to income is substantially different than that for artists of all types: the average artist in the 1988 Jeffri survey cited earlier had $9,045 annual income from art work and about $4,000 in art-related expenses, for an average profit of about $5,000. In contrast, this survey documents an average loss among choreographers of nearly $7,000.

There is considerable variation among the respondents in the relation of expenses and income from choreography (Table 4.3). About 15 percent of them had professional income that exceeded expenses by more than $1,000, while 4 percent had profits of more than $10,000. About 19 percent roughly broke even. But nearly 66 percent had expenses that exceeded professional income by more than $1,000. For one in seven (13 percent), the cost of being a choreographer exceeded income from the profession by more than $10,000.

This cost did not seem to decline with experience. In fact, the more experienced choreographers with higher professional incomes had

[4] Dancers' rehearsal pay was the largest single expense item on average for those who did report incurring this expense ($5,645).

Table 4.2 Choreographers' Professional Expenses in 1989

	Mean for All Respondents	Mean for Those with Expenses of this Type	Number with Expenses of this Type
Total expenses	$12,721		
Expenses directly related to making work:			
Dancers' rehearsal pay	1,075	$5,645	67
Dancers' fringe benefits	137	3,016	16
Rehearsal space	973	1,477	232
Health insurance	573	1,639	123
Other insurance	185	1,083	60
Subtotal	2,943	[b]	[b]
Expenses directly related to performing work:			
Dancers' performance pay	1,774	3,589	174
Performance production costs	1,888	2,417	275
Touring travel	1,502	4,197	126
Subtotal	5,164	[b]	[b]
Expenses that may apply to either making or performing work:			
Collaborating artists fees	859	1,483	204
Administration	2,021[a]	3,420	208
Outside agent fees	353	3,182	39
Dance classes & other training	708	959	260
Equipment purchases	480	959	176
Other	193	1,639	123

[a] Includes marketing, fund-raising, general operating expenses, etc.

[b] Subtotal not calculated, because not meaningful in this context.

substantially higher net losses when their income and expenses are compared. (Figure 4.3 has data for the 303 respondents who answered the questions on experience as well as income and expenses.) The more experienced choreographers made and performed more work and had higher gross professional incomes, but their higher expenses resulted in heavy deficits. Only 12 percent of the respondents had a net income of $30,000 or more, a modest figure especially in the four cities surveyed. Fewer than 3 percent had expenses that exceeded total income, including income from sources other than choreography.

There *is* a "support system" (involving other jobs and contributions from family members and friends) for these choreographers that makes it possible for them to continue working despite the fact that few earn enough from choreography to cover their expenses. But this support system provides most of them with very little to live on: 51 percent of the respondents had less than $15,000 after expenses; 29 percent of them had less than $10,000.

[5] In answering the question on sources of income, only 102 reported that they had received income from "grants or awards" (see Table 4.1, above). However, the question about grants is highly specific about sources, and the answers to that question are used in this section of the report.

Funding Processes

Less than one-third of the 386 respondents who answered the questions about grant funding in 1989 actually received grants.[5] Data on rates of application to various types of funding agencies and the rate of success in getting grants appears in Table 4.4 and Figure 4.4. It should be noted that the choreographers were asked about grants in general; the wording of the question did not restrict their answers to grants programs explicitly designed to assist choreographers.

The rates at which choreographers apply for and receive grants are not entirely comparable among the types of funding sources. At one extreme, the Arts Endowment's well-established and widely-known grant programs encourage all eligible artists to apply, but only a rel-

Table 4.3 Differences Between Income from Choreography and Expenses: Percent Distribution of Respondents

	Percent of respondents[a]
Income from choreography exceeded professional expenses by	
More than $10,000	4.1
$3,001 to 10,000	5.8
$1,001 to 3,000	5.0
Subtotal	14.9
Income from choreography within $1,000 (plus or minus) of professional expenses	19.2
Professional expenses exceeded income from choreography by	
$1,001 to 2,999	19.3
$3,000 to 4,999	16.9
$5,000 to 9,999	16.3
$10,000 or more	13.4
Subtotal	65.9

[a] There were 342 respondents who answered both Questions 50 and 51.

Figure 4.3 Years of Experience and Difference in Professional Income and Expenses

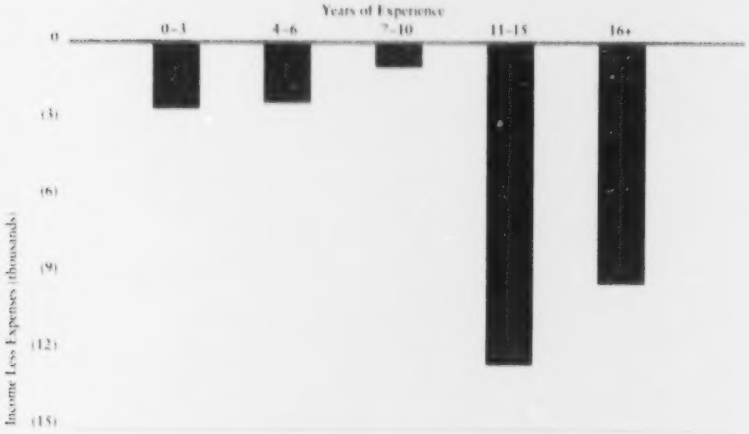


Table 4.4 Grant Funding Experience in 1989, Percentages of 387 Respondents [a]

Funding Source	Never Applied	Applied, Grant Awarded	Applied, Was Not Funded	Success Rate Among Applicants
NEA	52.2	12.4	35.1	26%
State government agencies	53.5	23.3	23.0	50%
Local government agencies	71.8	15.5	12.4	56%
Foundations	57.4	23.5	18.4	56%
Corporations	76.5	14.7	8.5	63%
Individuals	62.5	33.9	3.6	90%
All sources	24.0	53.7	22.2	71%
Absolute number	93	207	86	

[a] For some sources, there were only 386 responses.

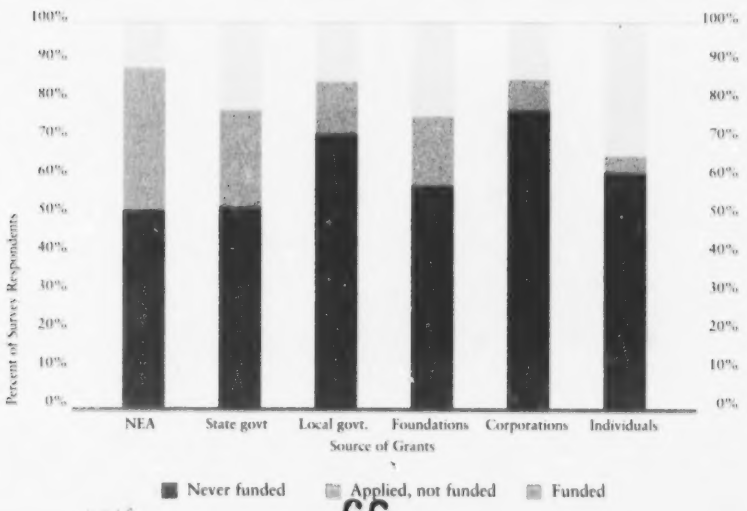
atively small percentage of applicants expect to be successful. At the other extreme, most individual donors do not have anything like "grant programs:" artists "apply" by invitation and expect to be funded. The few failures that do occur generally involve donors changing their minds about making the grant or the applicant aborting the grant process. Some corporations and foundations resemble individual donors in these respects, while others have organized programs relevant to choreographers. Few state art agencies have grant programs explicitly designed for choreographers. Many local government agencies have no programs at all relevant to the needs of choreographers. As Table 4.4 shows, fewer than half of the respondents applied to each of the listed sources of grant funding—NEA, state government, local government, foundations, corporations and individuals. But the success rates for those who did apply were relatively high: one in four Endowment applicants were successful as was one in two of those applying to state or local government agencies or foundations.

Success rates for corporate grant applicants were still higher (63 percent) and applications to individual benefactors the highest (90 percent). The reported NEA success rate looks suspiciously high, for the Arts Endowment Dance Program funded only 13 percent of the 632 choreographer applicants in 1989. The difference may be that some of the respondents received funding from the Endowment under various categories of support other than choreography fellowships, for example, through dance company grants. (The survey question asked simply says "NEA," not "NEA Dance Program fellowships for individual choreographers.") As mentioned earlier, choreographers with experience in applying for grants were overrepresented among the study's respondents.

Grant-seeking by the respondents

The survey results provide a picture of the strategies used by individual choreographers to seek funding. About 23 percent received grants from both public and private sources. About the same num-

Figure 4.4 Grants, Experience, 1989, Respondent Choreographers



ber did not apply to either private or public funders. For the remaining respondents who answered these questions about grant funding, there was a mixed record of success with respect to the different funders (Figure 4.5). Roughly 20 percent of these received grants from private sources, but either did not apply or failed to receive a grant from public sources. Roughly 11 percent had success with public sources but not private ones. About 15 percent applied to only one of the two types of sources but did not receive awards. Finally, 7 percent applied to both types of sources, but were unsuccessful in all their efforts.

Funding frequency and amount

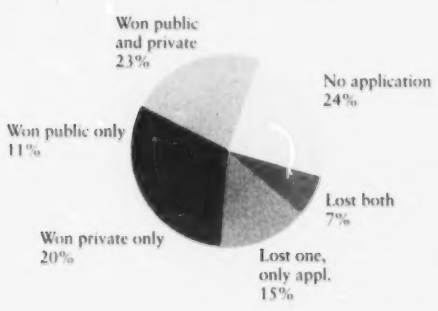
The 208 respondents who secured grants answered a follow-up question about the size and number of the grants they had received. Strikingly, nearly 60 percent received more than one grant, and 35 percent received three or more grants:

Number of Grants Reported	Number of Respondents
1	85
2	51
3	29
4 or more	43

However, the average size of the grants was small:

	Average Size	Number of Respondents
First grant	$7,073	149
Second grant	5,661	80
Third grant	5,219	50
Fourth grant	14,241	27

Figure 4.5 Funding Success by Source
Percent of 387 Respondents



"One" means all applications to public sources combined, or all applications to private sources, by each individual.

Table 4.5 Geographic Differences in Grants Experience, 1989, By Type of Funding Agency (Percent of respondents [a])

Funding Agency and Metropolitan Area	Never Applied	Applied, Grant Awarded	Applied, Was Not Funded	Success Rate Among Applicants
NEA				
New York	44	12	44	21%
San Francisco	66	10	24	29%
Chicago	69	8	23	26%
Washington	60	16	24	40%
All areas	52	12	35	26%
State government agencies				
New York	52	22	26	46%
San Francisco	62	24	14	63%
Chicago	34	38	28	58%
Washington	68	12	20	38%
All areas	53	23	23	50%
Local government agencies				
New York	74	12	14	46%
San Francisco	62	29	9	76%
Chicago	66	20	14	59%
Washington	60	24	16	60%
All areas	71	15	12	56%
Foundations				
New York	53	21	26	45%
San Francisco	54	29	17	63%
Chicago	76	14	10	58%
Washington	88	4	8	33%
All areas	57	23	18	56%

[a] The number of respondents answering this question was 238 in New York, 88 in San Francisco, 35 in Chicago and 25 in Washington.

Some respondents were quite successful in their fundraising efforts. More than half received some grant or award, but often the grant was a modest one. A few received multiple grants. Those choreographers had substantial income if each of those grants was of average size.

Location and funding

The varied experiences of the choreographers with grant funding might be explained in part by differences in funding opportunities among the four metropolitan areas surveyed. Geographic location should make a difference in the grants experience, because state and local arts agencies differ in their programs and resources, and because of geographic patterns in the location of foundations, corporations and individual funding sources.

Table 4.5 reveals differences among the study areas by type of grantor for the three types of public-sector funders and for foundations. Because very few choreographers in Chicago and Washington answered this question, the data should be interpreted with caution, though some interesting differences appear. One expected finding is the relatively low application and funding rate associated with state agencies among Washington area choreographers. The very low application and success rates for Washington area choreographers with respect to foundation funding may reflect the fact that few foundations support dance in Washington compared with the other cities: 88 percent of them did not apply to foundations at all and only one in three was funded.

Also noteworthy is the very high application and funding rate with regard to state government grants among Chicago choreographers. Nearly two-thirds of them applied for a state grant, and nearly three out of five applicants received grants. This combination of high application and funding rates was unique among the four survey areas.

New York area choreographers were relatively frequent applicants, but they were relatively unsuccessful in their efforts. This is especially noteworthy with regard to the Arts Endowment: the New Yorkers' success rate was only 21 percent at the Endowment and higher than 45 percent at other funding sources. More than half of the New York

choreographers in the study applied for NEA grants, while only about one-third of those from San Francisco, Chicago or Washington applied to the Federal agency. Nearly 80 percent of all this study's choreographers who had applied to the Endowment were New Yorkers. Yet New Yorkers in this study received only 62 percent of the NEA grants reported in the study.

Other factors

An examination of funding success rates by race, gender and marital status showed no significant differences for any of the groups. Professional experience and some measure of professional success did affect the funding pattern. The influence of years of experience was somewhat irregular (Table 4.6), but generally those with less than four years of experience were much less likely to have received grants than those with more experience. About 70 percent of those with four or more years of experience applied for and received awards, while only 63 percent of those with less than four years did.

There was no relationship between amount of work made and grants applied for and received. That is, additional funding was not related to the amount of work made by these respondents.

Choreographers' views on the funding processes

Relatively few respondents reported feeling excluded from funding on grounds of race, age or gender. (The percentages who so reported were 18 for race, 10 for age and 13 for gender.) Also, men and women did not differ much in their perceptions of gender discrimination in the funding process, despite the study findings of substantial differences in grant amounts and incomes.

Much larger percentages felt unfairly treated for other reasons. Between 40 and 50 percent felt discriminated against (at least "occasionally") because of their style of work, some because they thought it was perceived as too radical, others because it was perceived as too traditional. Most respondents—70 percent—were disturbed by what they considered the undue influence of producers, presenters and critics on funding outcomes and by the perceived need to network socially to be funded.

Table 4.6 Grant Funding and Years of Experience, Percentages of Respondents [a]

Funding Agency and Metropolitan Area	Never Applied	Applied, Grant Awarded	Applied, Was Not Funded	Success Rate Among Applicants
0–3	48.9	32.0	19.1	62.6
4–6	30.3	51.3	18.4	73.6
7–10	13.5	58.3	28.2	67.4
11–15	14.8	60.6	24.6	71.1
16+	22.0	56.0	22.0	71.8
All	23.0	53.4	23.0	68.3
Absolute number	81	183	79	

[a] 343 respondents answered both the question about grants and the questions about experience.

An interesting result of the questions in the survey about funding was the similarity in views on the roles of critics, producers/ presenters and social networking. This similarity was also apparent in the group discussions that were held in the four cities. Critics, producers and presenters were seen as overly influential gate-keepers, and social networking was seen by the choreographers to devalue their art. Respondents who found one type of influence to be a problem found the others to be as well.

To some extent, dissatisfaction with funding seems related to the extent of satisfaction with performance opportunities. If choreographers felt they had adequate performance opportunities, they tended not to see major problems in most other areas. If they did not, they saw funding as a problem and the process as unfair. However, funding problems seemed unrelated to how the respondents perceived the quality of their own work. Few regarded negative judgments by funders as a reason for personal dissatisfaction with their own work.

Choreographers' Own Dance Companies

For some choreographers, key issues about economics and finances concerned the dance companies that they themselves had created and/or were now responsible for. Nearly 30 percent—151 of the 515—of the respondents reported having their own 501(c)3 dance companies, and provided data on them. Table 4.7 shows some key characteristics of the companies. The average age of the companies was 8.4 years in 1989. In that year, the average company:

- performed 3.3 new works,
- performed 4.6 works made in prior years,
- gave 16.9 performances,
- employed 7.1 dancers, and
- had a total annual budget of about $90,000. (Excluding the highest and lowest budgets reported—extremes that skew the numbers—the average budget was about $71,000.)

Table 4.7 Characteristics of Dance Companies Operated by Responding Choreographers

Characteristic	Number Answering Question	Average	Lowest (youngest)	Highest (oldest)	Average, Excluding Highest and Lowest
Age of company	145	8.4 yrs	0 yrs	39 yrs	9.4 yrs
New works performed	140	3.3	0	40	3.0
Works made in earlier years performed in 1989	126	4.6	0	44	4.3
Performances	130	16.9	0	120	16.0
Dancers	140	7.1	0	50	6.8
Total Budget	112	$89,776	$350	$2.1 million	$71,447

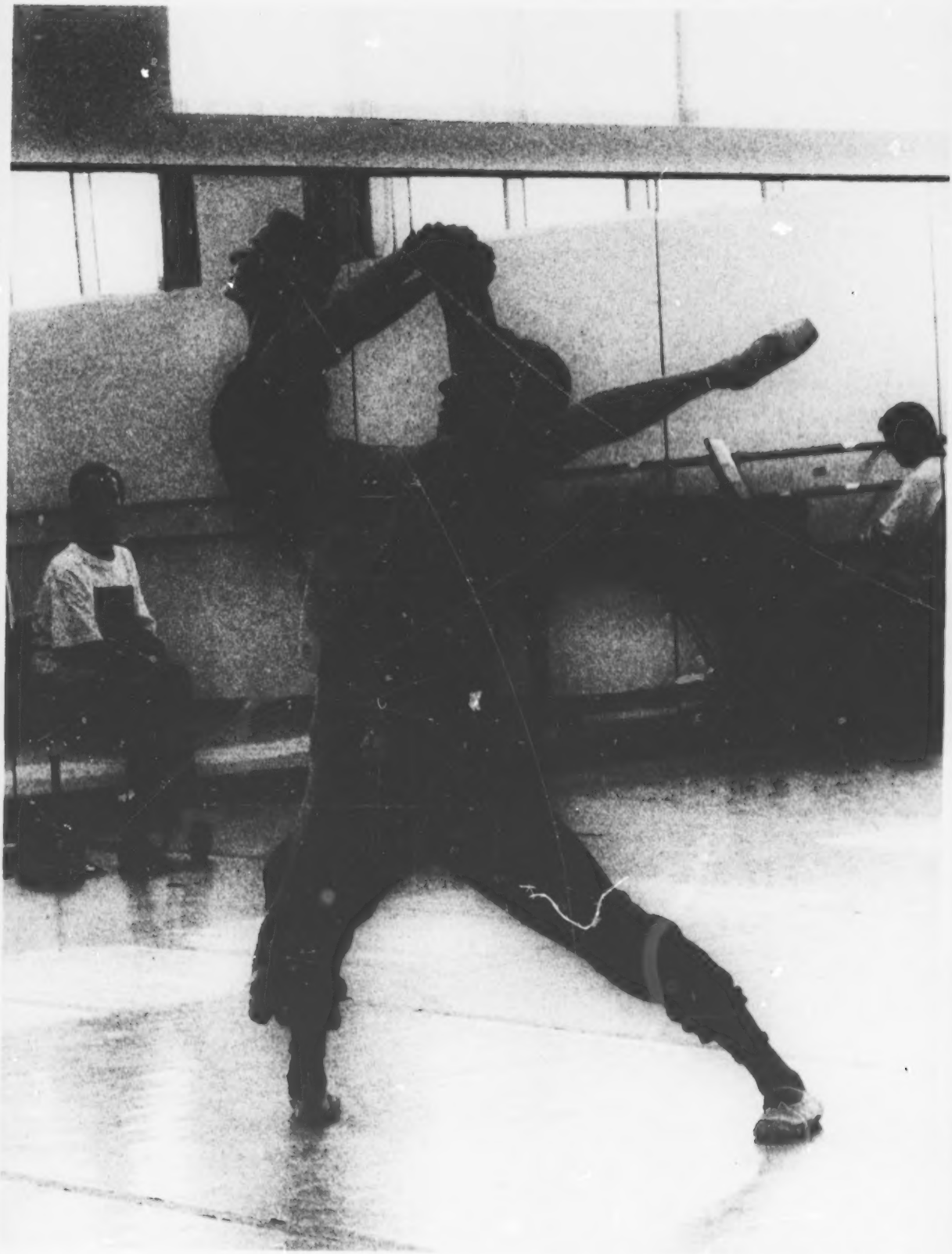
Table 4.8 Sources of Income of 112 Dance Companies Operated by Responding Choreographers [a]

	Average Amount	Percent of Total
Box office	$ 5,524	6.2
Performance fees	31,868	35.5
Teaching	4,032	4.5
Subtotal, earned income	41,424	46.1
Government grants	12,950	14.4
Foundation & corporate grants	13,066	14.6
Grants awarded to respondent as an individual used for company work	1,488	1.7
Individual donors	12,923	14.4
Subtotal, contributed income	40,427	45.0
Other	7,915	8.8
Total	$89,776	100.0

[a] Although 151 respondents reported having their own dance companies, only 112 provided income and expense information for those companies.

Table 4.8 shows the average income data for these companies, by source. Earned income and contributed income were roughly equal ($41,424 and $40,427 respectively). Performance fees (averaging $31,868) dominated earned income. Government grants, foundation and corporation grants, and gifts from individual donors were equally important sources of contributed income ($13,000).

Average expenses were reported to have been about $81,000, so on average the companies did not have out-of-pocket losses. However, reported expenses include little or no compensation for the time and efforts of the respondent choreographer. Survey data portray a choreographer who devotes a vast amount of time to keeping a dance company afloat (with the aid of a part-time manager) while making new works for the company and dancing with it. She or he manages to cover expenses, but is left with very little income on which to live. This confirms anecdotal information that many choreographers and artistic directors do not take a salary, but instead put whatever earnings and grants they receive back into their companies and work.



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Choreography: A Profession at Risk

Summary and Conclusion, Implications for Grantmakers and Recommendations for Further Research

The Decline in Dance Funding

The launch of this survey in July 1990 coincided with an economic recession and occurred in the midst of major declines in dance funding. Historically, the arts are one of the first sectors affected in a recession because they involve expenditures that businesses and individuals regard as discretionary. Declines in recession-sensitive sectors such as the arts typically precede the economic event. Caught in a pre-recession decline in 1989, choreographer respondents suffered increasingly as the recession took hold. Making the financial scenario bleaker was the fact that dance incurred especially deep cutbacks in corporate sector support.

Corporate funding for dance declined about 60 percent between 1988 and 1991, from approximately 8 percent to around 4 percent of the total corporate dollar amount contributed to the arts. Total corporate arts funding fell from $634 million in 1988 to $518 million in 1991.[1] In fact, as Table 5.1 shows, corporate giving to dance dropped 60 percent in three years from around $50 million in 1988 to approximately $20 million in 1991. During this same period, while total philanthropic giving by business increased by 24 percent, arts contributions as a percentage of total philanthropic giving decreased by 18 percent.

As for Federal funding, the Arts Endowment's Choreographers' Fellowship category virtually held steady at $814,000 and $816,000 in 1989 and 1990, then increased in 1991 and 1992 to $841,000

[1] Research and Forecasts, Inc., *The BCA Report: 1991 National Survey of Business Support to the Arts*, New York: Business Committee for the Arts, Inc., 1992, 10.

Ballet mistress Christine Redpath rehearses Elizabeth Loscavio and Ashley Wheater in Jerome Robbins' In G Major.

Photo by Marty Sohl

and $885,000. In fiscal 1993, the Endowment once again recognized the importance of choreographers, for support of choreographers held steady even as the total budget for the Dance Program declined.

State arts agencies' legislative appropriations fell (for example, by 26 percent between 1990 and 1992), in turn reducing allotments to state arts dance programs.[2] Specifically, as Table 5.2 reveals, between 1989 and 1993, dance funding at the California Arts Council, the Illinois Arts Council and the New York State Council on the Arts declined 29 percent, 12 percent and 59 percent, respectively. (These are three of the four regional arts councils whose constituents participated in the study.)[3] Similarly, in local government giving, Chicago's CityArts Dance Companies/Groups suffered a 52 percent decrease between 1989 and 1993, from $94,144 to $45,010. However, there was one bright spot: city government support of dance in San Francisco increased by nearly 15 percent between 1989 and 1993, from $948,200 to $1,086,700.[4]

In sum, the declines in giving to dance over the last few years have seriously eroded the funding base of the field. There is no reason to anticipate a reversal and higher funding levels anytime soon.

Choreographers need not have known any dance funding statistics to have a sense of the rapidly occurring changes in their world in 1989-90. Indeed, their responses to open-ended essay questions reveal that many were acutely aware of the loss of opportunities and income in the field. Additionally, in discussing their daily struggles for survival in their essays, they raised a new issue: some choreographers wrote that they were planning to leave the field, were contemplating it or were relocating to what they perceived as a healthier, more nurturing cultural climate in another country or in another region of the U.S. They said the struggle to survive as a choreographer in the U.S., or in New York, Chicago, San Francisco or

[4] City arts agency data: MaryE Young, Chicago Department of Cultural Affairs; Kary Schulman, Grants for the Arts, San Francisco. The New York City Department of Cultural Affairs did not have comparable information available.

[3] State arts agency data: Patricia Milich, California Arts Council; Walter Buford, Illinois Arts Council; and Beverly D'Anne, New York State Council on the Arts. The District of Columbia Commission on the Arts and Humanities did not have comparable information available.

[2] The National Assembly of State Arts Agencies, "The State of the State Arts Agencies," Washington, D.C.: The Assembly, 1992, 24.

Washington, D.C., had simply become too much for them. They felt backed into a corner by what they saw as shrinking financial support, declining professional opportunities, fewer performance venues, non-existent health insurance benefits and continuing public apathy and inertia about dance and dance-related matters. In short, they reported themselves exhausted and dispirited by the lack of financial and moral support from a society they found largely apathetic to their art.

Authors' Conclusions

The main findings were these:

1. The physical and financial strains of pursuing a choreographic career are severe and impede the creative process. For example, incomes of choreographers are so low that many spend twice as much time working at non-dance jobs as they do in their choreographic work. On average, they have a 2-to-1 ratio of expenses to choreographic income. One in seven have expenses that exceed dance income by $10,000 annually. After professional expenses, many are left in poverty.

Choreographer respondents have reacted to financial realities by:

- creating and performing solo rather than group works;
- down-sizing present dance companies;
- contemplating relocation overseas, where the arts are thought to be part of the fabric of life, not a loose thread, or to another region of the U.S.;
- terminating choreographic efforts in favor of (seemingly) more secure positions such as teaching dance in academe or working in a field outside the arts;
- taking a sabbatical or leaving the field altogether.

Table 5.1 Change in Business Giving to Dance, 1988–91 [a]
(Dollar amounts in millions)

			Change, 1988–91	
	1988	1991	Amount	Percent
Total business philanthropic support	$3,700	$4,600	+$900	+24%
Business support of the arts	634	518	-116	-18%
Arts as percent of total philanthropic support	17%	11%		
Business support of dance[b]	$50	$20	-$30	-60%
Dance as percent of total business arts support	8%	4%		

[a] Research and Forecasts, Inc., *The BCA Report: 1991 National Survey of Business Support to the Arts*. New York: Business Committee for the Arts, Inc., 1992.

[b] Derived from data in *The BCA Report*.

2. Choreographers' core needs are assistance in:

   - locating funds to pay qualified management personnel, rehearsal costs (including dancers' salaries and studio space), and health care costs;
   - stabilizing income for themselves and their families and ensuring adequate time to choreograph, to rehearse and to take daily dance classes;
   - acquiring grantsmanship information and skills including, but not limited to, how to apply for funds, secure research grants and write proposals;
   - securing monetary and "in-kind" contributions for documentation and preservation of their work;
   - improving access to information and services: shared resources; space; staffing; performance venues and professional opportunities;
   - communicating and networking with colleagues;
   - fostering meaningful relationships with educators, legislators and others in the communities in which they work and live;
   - creating opportunities for presenting and touring themselves and their companies; and developing 'linkage,' which is "the art of generating ideas and coalitions that link [dance and the arts] to plans to revive the economy."[5]

3. A significant percentage of the respondent choreographers feel excluded from the networks of artists, critics, producers, presenters, funders, and grant review panels who have an important influence on dance in America. These networks exist and are influential in all artistic and intellectual fields.

5 Craig Smith, "A Time for Linkage," *Corporate Philanthropy*, December/January 1993, 8:4, 1.

Table 5.2 Change in Dance Funding by State Arts Councils in California, Illinois and New York from Fiscal 1989 to Fiscal 1993 [a]

Agency	1989	1993	% change
California Arts Council	$1,291,087	$ 920,645	-29%
Illinois Arts Council	209,565	184,200	-12%
New York State Council on the Arts	3,890,000	1,600,060	-59%

[a] State arts agency data provided by: Patricia Milich, California Arts Council; Walter Buford, Illinois Arts Council; and Beverly D'Anne, New York State Council on the Arts. Comparable information was not available from the District of Columbia Commission on the Arts and Humanities.

4. There appear to be many choreographers who do not apply for grants. Study data do not provide the information necessary to explain this.

Implications for Grantmakers

The definition of a choreographer has evolved over the past forty years. Lincoln Kirstein's simple and eloquent characterization is now an anachronism. No longer can this creative artist be described as "a composing symphonist with personal concepts of movement. He conceives in terms of formal physical activity, as a musician in sound or a painter in line and color."[6]

Today's choreographer, the synergistic sum of her/his myriad roles, is best described, as one survey respondent explained, as: "a dance maker, director, dancer, teacher, business manager, press agent, grant writer, fund raiser, psychiatrist, secretary, and a...quick study in anything else that has to get done!"

Thus, choreographers must undertake a staggering array of responsibilities, only some of which may be delegated to others, even if the choreographer is highly successful in her or his career. The juggling of multiple tasks is part of every choreographer's lifetime job description.

Hard-pressed not only for money to support themselves, their families, and their work (and the dancers and others who depend upon them), they have little time to develop skills which might help alleviate some of their burdens.

There is no doubt that choreographers would welcome infusions of cash offered through any program devised by grantmakers. But grantmakers confront the reality of reduced budgets, which make it unlikely that large increases in total grant funding for choreographers are in the offing. However, some re-targeting is conceivable. Choreographers' most pressing needs—those summarized above, from the study findings—should be prioritized by grantmakers as

6 Lincoln Kirstein, "The Classic Ballet: Historical Development," New York: The School of American Ballet, 1952, 31.

they review current artist support programs, so that they may implement policies and programs responsive to the needs and the concerns of this artist population. As one observer writes:

> In the uncertainty that lies ahead about the levels of funding for individuals, [there is a] need to encourage the development of programs that capitalize on our diversity, that not only demonstrate the importance of supporting artists, but which also advance the notion that art and artists have a significant role to play in rebuilding our society.[7]

Authors' Recommendations for Further Research

Survey findings may be compared with data from other sources in a number of ways, both to test the reliability of the findings and to better understand the policy implications of survey results:

Choreographers in the Recession

Although there are statistics on the dance funding lost during the past few years, there are no data on the number of choreographers and dancers who have left the field or relocated as a result of economic hardship. This information is critically important to policy-making and funding decisions. Therefore, it would be useful to send a one-page follow-up questionnaire to Arts Endowment choreographer study participants to learn (1) if they are still in the field and (2) what their income and activities were between 1989 and 1991.

An Expanded National Study of the Economic and Working Conditions of Choreographers.

Since the sample for this study was designed to represent choreographers in each of the four cities, it is not known to what extent the findings can be generalized to the larger choreographer population. It would be useful to replicate the research design on a broader national scale, developing a streamlined questionnaire to expeditiously sample the choreographer populations in an additional eight geographically diverse U.S. metropolitan areas. For example, data from eight populations could then be compared and contrasted with data from the original four cities.

7 Donald Russell, "Current Trends: Fellowships and Beyond," *FYI*, New York: New York Foundation for the Arts, Spring 1993, 9:1, 1.

Restoring Corporate Support for Dance
In order to restore corporate funding for dance lost during the last recession (approximately 60 percent between 1988 and 1991), it is essential to understand why the field suffered reductions larger than any other art form. An investigation of the reasons for the unprecedented cutbacks could enable dance to reestablish its case for funding.

Comparative Studies of Dance Company Data
In order to monitor both the fiscal and artistic health of dance companies, it would be instructive to compare Arts Endowment choreographer respondents' dance company information with data, for example, from Dance/USA's annual survey or from the Arts Endowment or state arts agencies' dance company grantees.

Presenters and Choreographers: A Working Partnership
Many choreographers wrote that presenters have a "make or break" role in their professional development. No research has been done to either dispel or to confirm the presenter's pivotal role. Funding agency data on presenters could provide an illuminating counterpart to survey findings with respect to choreographers' experiences with and attitudes towards presenters.

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Cooperating Organizations

As stated, this study was based on questionnaires sent to choreographers in four cities: Chicago, New York, San Francisco, and Washington. The research team compiled the names of potential study participants from extensive lists provided by dance organizations and performance spaces in each metropolitan area. Those that provided lists are as follows:

Chicago

Academy of Movement and Music
Art Institute of Chicago
Auditorium Theater
Barat College Department of Theatre
Beverly Arts Center
Blackstone Public Library Chicago Branch
Centre East, Inc.
Chicago Dance Coalition
Chicago Filmmakers
Chicago Office of Fine Arts
Civic Center for Performing Arts
Cultural Center-Chicago Public Library
Richard J. Daley College
Dance Center of Columbia College
The Dancespace Performance Center
Fermilab Arts Series
First Chicago Center
Freedom Hall-Park Forest
Goodfellow Hall
Goodman Theater
Illinois Arts Council
Illinois Room-University of Illinois at Chicago
Ivanhoe Theater
Link's Hall Studio
MoMing Dance & Arts Center
Mundelein College
New Trier High School
Northeastern Illinois University Auditorium
Northwestern University Dance Center
Organic Theater
Orchestra Hall
The O'Rourke Center-Truman College
The Ruth Page Foundation
Paramount Arts Centre
Puszh Studio
Randolph Street Gallery
Regal Theater
Rialto Square Theater
Schaumburg Prairie-Center for the Arts
Weinstein Center for the Performing Arts
Winnetka Community House-Matz Hall
Woodson Regional Library-Chicago Public Library
Wright College Auditorium

New York

ABC No Rio
Alvin Ailey American Dance Theatre

Paul Taylor demonstrates an arabesque for a young dancer at Jacob's Pillow.

Photo by Gary Gunderson

Alliance Francaise
American Ballet Theater
Arts Connection
Arts at Saint Anne's
BACA Downtown
Ballet Hispanico of New York
Brooklyn Academy of Music
The Carribean Cultural Center
City Center 55th Street Theater
Creative Time
CoDanceCo
CSC Repertory
The Cunningham Dance Foundation
Dance Connection
Dancing in the Streets
Danspace at Saint Mark's Church
Dance Theater Workshop
Dixon Place
Eden's Expressway
Ethnic Folk Arts Center
Extrapolating Studio
The Field
The Gowanus Arts Exchange
HOME for Contemporary Art and Theater
The Joffrey Ballet
The Joyce Theater
Judson Church
The Kitchen
Kiva
The Knitting Factory
La Mama
Laziza Performance Loft
Marymount Manhattan College
Mulberry Street Theater
New York City Ballet
New York Foundation for the Arts
New York State Council on the Arts
The Nikolais/Louis Choreospace
92nd Street YMHA
The Ohio Theater
Pentacle
The Performing Garage
The Performance Loft
Performance Space 122
Roulette
Saint Clement's Church
Saint Mark's Church (rentals)
Serious Fun/Lincoln Center
Stage 61
Symphony Space
The Triplex

San Francisco
Asian American Dance Collective
The California Arts Council
Center Space Studio
Climate Gallery
Cowell Bayfront Theater
Dance Action
Dance Bay Area
Footwork Studio
Grants for the Arts (San Francisco Hotel Tax)
Green Room
The Herbst Theatre
Intersection for the Arts
The Lab
Laney Theatre
La Pena Cultural Center
Mandaleo Institute
Marin Ballet Center for Dance
Marin Community College
Mills College
Julia Morgan Theater
The New Performance Gallery
Palace of Fine Arts Theater
San Francisco Ethnic Dance Festival

San Francisco Foundation
San Francisco Opera House
San Francisco Performances
San Francisco State University
Stanford University
Stern Grove Festival
Studio Eremos
Theater Artaud
U.C.S.F. Arts and Lectures
U.C. Berkeley
The Victoria Theatre
The War Memorial Performing Arts Center
The Zephyr Theater

Washington D.C., Maryland, and Virginia
The Columbia Festival
Dance Place
District of Columbia Arts Center, Inc.
District Curators
D.C. Jewish Community Center
Gala Hispanic Theatre
Galludet College
Glen Echo Dance Theatre
Howard University
The Jewish Community Center of Greater Washington
Kennedy Center
Kennedy Center "Open House"
X-Mas Club
James Madison University
Maryland-National Capital Park and Planning Commission
George Mason University
Mount Vernon college
National Theatre
Open Studio for the Performer
Public Playhouse
Reston Community Center
Smithsonian Institution
Towson State University
University of the District of Columbia
Univc.sity of Maryland-George
Washington University
Washington Performing Arts Society
Wolftrap Foundation

The Questionnaire

Here is the substance of the questionnaire, A Study of Choreographers in Four Metropolitan Areas, which was conducted for the Arts Endowment by Art Producers International, Inc. The original document, the size of a tabloid newspaper and printed on newsprint, is too large to reproduce legibly. As a consequence, we present its content in summary form, with explanatory notes set in brackets [like this]. For example, in instances where questions were posed in tabular or multiple choice form on the questionnaire, here we will simply summarize the choices that were offered. The document began with an open letter as follows:

July 1990

Dear Choreographer,

This study is being conducted on behalf of the National Endowment for the Arts. Its purpose is to take an analytical look at choreographers today, their working conditions and the general environment in which they make work. It is the first study of this nature and magnitude focusing on choreographers and the results will potentially have a profound impact on future Arts Endowment program and funding policies.

The enclosed questionnaire is the primary tool for this study. It will be circulated to approximately 2000 choreographers in the four metropolitan areas being studied. We have identified these artists from numerous sources ranging from performance spaces, producers, funding agencies and service organizations. For the purposes of the study we have defined a choreographer as "someone who has had his or her own work performed in front of a solicited audience of 50 or more people in the last three years."

We need to inform you of the following procedures guiding the study process before you fill out the questionnaire:

1. The Choreographers' responses are completely confidential. The completed questionnaires will be coded. After the coding is completed there will be no way to identify individual responses. We will then analyze the results in total and submit a written report to the NEA.

2. Your participation in this study is completely voluntary. If you do not want to participate, please put the questionnaire in the stamped envelope and drop it in the mailbox.

3. We are very aware that some of the questions, particularly in the area of finance, may be time consuming and difficult. Please be as accurate as you can, understanding that we are looking for a field overview.

4. If you have any questions regarding the questionnaire, please call the following contact person in your area:

Chicago, Jean Creli..., New York, Alyce Dissette..., San Francisco, Carol Tanenbaum..., Washington, DC, Dick Orend.

This report is scheduled to be published by the Arts Endowment in early 1991. The Arts Endowment staff has told us they will be sending you a copy in exchange for your participation. This report will also be distributed throughout the field which will include funding agencies, the press, presenters, producers, and all related dance support organizations.

Many, many thanks for taking the time to fill this out. We hope that the generous investment of your valuable time will benefit you and your fellow artists in the years to come.

Sincerely,

Alyce Dissette & Dr. Richard J. Orend
Project Directors
Art Producers International, Inc.
New York, NY

Please read the letter on the front before you begin filling out this questionnaire. Thanks!

1. Choreographers use a wide range of terms to characterize their work. Which of the following terms would you use to describe your work? Please check all that apply. [The following choices were offered in a column, with a blank to be filled in beside each term]: Ballet; commercial (industrials, theater, clubs); culturally specific (specify); ethnic; experimental; film/video; folk; jazz; modern/contemporary; social dancing; tap; traditional; other (specify).

2. In describing your work, how would you expand upon the above terms, focusing on your last 3 years of work in particular? [As in the case for subsequent "essay" questions, this one was followed by ample lined space for an answer of one or two sentences.]

1989 Performance History:
Please answer the following questions in the context of your 1989 work.

3. For the works you choreographed in 1989: [A fill-in-the-blanks chart invited the respondent to tabulate the number of works and the total length in minutes.]

4. Please indicate the number of dancers in your works mentioned in question 3. [A chart enabled the respondent to assign a number to the following:] solo works; works for 2-5 dancers; works for 6-10 dancers; works for more than 15 dancers.]

5. How much time were you able to allot to making your most recent work, and what was its length?, [Answer]: The work was ___minutes in length, and it took___days to make.

6. How many of your choreographic works made during or before 1989 were performed in 1989?

7. Please name the performance spaces in which your work appeared in your home base city in 1989?

8. How many of the performances in question 7 were: [The possibilities listed were] self-produced, co-produced with performance space; co-produced with other artists; produced by performance space or outside organization; presented by a performance space or outside organization.

9. Were any home city performances of your work reviewed by the press? [Choices were]: Yes, No, Don't know.

Touring:
10. How many weeks did your work tour during 1989?

11. How many performances of your work were done on tour in 1989?

12. Were any on tour performances of your work reviewed? [Possible answers]: Yes, No, Don't Know.

Performance History Prior to 1989:
Please answer the following questions in the context of your work prior to 1989.

13. Season. [A chart allowed respondents to list for each of the four previous years]: Number of works made; Number of spaces where works were performed both at home and on tour; Name of "the most important" performance space where the works were performed in both at home and on tour.

14. As of what year did you begin choreographing professionally?

Performance Opportunities
We would like to find out how you identify the performance spaces and opportunities where you mount your work i.e., how do you get booked, accepted, produced, presented, commissioned, etc. For 1989, at home and on tour, please indicate the number of your works performed in the following contexts:

15. Resident choreographer for a dance company other than your own. Please list company(ies) and number of works.

16. Invited to produce, mount or remount work for a company other than your own. Please list all companies and number of works.

17. Invited by a producer/presenter/space to bring your company or group of pick up performers. Please list the specific space/city and number of works.

18. Did you audition your work for a specific performance space? [Answer: Yes or No. For a "Yes" answer, space was provided to list performance spaces, and answer the question "were you accepted?"]

19. Rented or self-produced in a space which required no audition or invitation? [Answer: Yes or No. For a "Yes" answer, space was provided to list performance spaces.]

20. For works listed in questions 16-18, how many were selected on the basis of other than live performances? If none, enter 0. If any, how were they selected? [Answers]: From video, Word of mouth, Publicity package, Other (specify), Don't know.

21. For the performances listed in your answer to questions 17 & 18, where applicable describe the process by which you received an invitation to perform in the two performance spaces you consider the most important to your career (either at home or on tour).

22. What are your criteria for picking performance spaces for your work? Use the lettered list below and/or add your own criteria not included on the list. Put letter of most important criterion in space next to "most important," etc. [Lettered spaces were]: A. Geographic location; B. Position of prestige in the community; C. Affordable; D. Good stage area for your work; E. Technical equipment availability; F. Staff competence and attitude; G. Adequate or above average fees; H. Developed audience base; I. Box Office facilities; J. Other Criteria; K. L. and M. (ditto).

23. How often do you use each of the following approaches to help you identify opportunities and performance spaces for your work? [Multiple choice answer blocks were]: Always, Often, Sometimes, Never. [Lettered items were]: A. Go to dance performances; B. Go to a specific dance performance to look at space; C. Talk to dance colleagues; D. Read newspapers or dance publications; E. Contact the producer/presenter directly; F. Attend booking conferences; G. Contact appropriate performance spaces to ask how to obtain an invitation; H. Other (specify).

Use of Time

24. During 1989, approximately how many weeks did you spend: A. In rehearsal for your works; B. In performance/production of your works; C. In rehearsal/production/performance of work other than your own; D. Other work; E. Vacationing/time off. [Blanks stipulated answers in a number of weeks.] Total 52 weeks.

25. On an overall general percentage basis, during 1989, how would you break down the following categories in terms of how you spend your time? [Blanks stipulated a percentage for each item:] A. Time spent on making and rehearsing your work? B. Time spent working on administrative/fundraising work related to your choreography? C. Time spent in performance/production? D. Time spent engaged in other dance activity (including dance related job[s])? E. Time spent on a non-dance related job which you need to support yourself and your choreography? F. Time spent on personal life (including eating and sleeping)? Total 100 percent.

Finance
(the most difficult series of questions!)
Income and Expenditures

26. What was your approximate total household income (from yourself and other household members) during 1989? (Household members include your spouse or others with whom you share income. Roommates with whom you only share the cost of an apartment should not be included.) [Income brackets were listed as follows:] $0-2,999, $3,000-4,999, $5,000-6,999, $7,000-9,999, $10,000-12,999, $13,000-15,999, $16,000-19,999, $20,000-24,999, $25,000-29,999, $30,000-34,999, $35,000-39,999, $40,000-49,999, $50,000-74,999, $75,000 and up.

27. What proportion of the total household income did you earn? [Answer:____%.]

28. During 1988 was your personal income different from 1989? [Choices:] Yes, much higher; No, it was about the same; Yes, much lower.

Understanding that this may be difficult and/or time consuming, we do need to know some detailed information about your finances for the 1989 calendar year. Choreographers who work with a formally incorporated company (501)(c)(3) should fill out the specific company section on the last two pages of the questionnaire. For those of you who pay for your work out of your personal finances, the second column "Your Choreography" is optional. Also, please keep in mind that we are looking for very close, yet approximate, figures, rather than the exact numbers grant applications usually request.

29. *Income:* [These items on this chart were followed by two blanks, one marked "Personal," the other "Your Choreography (optional)." The lettered items were:] A. Salaries and wages for choreography; B. Salaries and wages for dancing; C. Salaries and wages for dance related jobs (U.S. and Foreign); D. Salaries and wages for non-art related job(s); E. Direct support from spouse; F. Gifts or other support from parents, relatives, or other individuals (not spouse); G. Grants and awards for choreography; H. Performance fees or box office of your work (other than A or B) (U.S. and Foreign); I. Project commissions; J. Unemployment compensation; K. Royalties (U.S. and Foreign) L. Others (specify). Total:____

P.S. If you find this section too tiresome move on to the next questions and return later.

30. *Expenses:* [Again, items on the chart were followed by two blanks, one marked "Personal" and the other "Your Choreography (optional)." The lettered items were:] A. Dancers rehearsal pay; B. Dancers performance pay; C. Workman's compensation insurance; D. Unemployment insurance; E. Disability insurance; F. Health insurance; G. Administration; H. Rehearsal space; I. Touring travel; J. Dance Classes/other training; K. Collaborating artist fees: 1. Lighting designers, 2. Composers, 3. Visual artists, 4. Costume designers, 5. Musicians, 6. Other (specify); L. Royalties; M. Technical staff; N. Production costs; O. Video documentation; P. Video for marketing; Q. Marketing; R. Fundraising; S. Outside agent fees; T. Insurance (liability & property); U. General Operating Expenses; V. Equipment purchases or rental; 1. Video, 2. Audio, 3. Computer or

office related; 4. Studio equipment; W. Other (specify) Total $ _____.

• If you have a 501(c)3 company, please fill out the last two pages of this questionnaire rather than this column.

31. *Funding:* [Here the four choices for each lettered item were "Applied," "Never applied," "Funded" and "Not funded." The items were sources of funding:] A. NEA; B. State government; C. Local government; D.Foundations; E. Corporations; F. Individuals.

32. Are you familiar with the process by which funding decisions are made by the following: (please answer for each level.) [Choices for answers were "Yes," "Somewhat," "Vaguely" and "No." Lettered items were:] A. NEA; B. State government; C. Local government; D. Foundations; E. Corporations; F. Individuals.

33. If funded in 1989, please answer the following for each grant: [The chart contained spaces for as many as four grants, and asked for the following data regarding each:] Amount, Type of Funding, e.g. fellowship, project support, etc.); Name of Funding Agency (Do not name individuals).

Multiple Choice!
The following questions concern general satisfaction with various elements of your development as a choreographer. In answering these items, please focus on your own situation, not on the general conditions facing choreographers. [For questions 34 through 47, respondents were offered the following choices:] Majority of the time; Sometimes, Occasionally, Never, Don't know.

34. I am satisfied with the quality of the work I am currently making.

35. I am satisfied that there are sufficient opportunities for me to present dance: A. In my community; B. On tour;

36. I am performing at the places and with the frequency that are satisfactory given my experience and background.

37. The quality of my work is diminished by things beyond my control, like quality of dancers, rehearsal space, time, staging problems, etc.

38. The quality of my work is diminished by economic pressures from performing arts presenters' needs.

39. I feel that being a choreographer is valued in my community.

40. I feel that my work has been excluded from funding because of my: A. Race; B. Age; C. Sex; D. Geographic location.

41. I feel that my work has not been presented at established major performance spaces because of my: A. Race; B. Age; C. Sex; D. Geographic location.

42. I feel that my work has not been appropriately reviewed in daily newspapers, magazines and/or dance publications due to my work's racial/cultural orientation.

43. I feel that my work has been overlooked at the national level due to my geographic location.

44. I feel that my work has been excluded from funding because my work is: A. Too different/radical; B. Too traditional.

45. I feel that I have been excluded from performance spaces important to me because my work is: A. Too different/radical; B. Too traditional.

46. My ability to work would be enhanced if I was living or working in another place.

47. If "majority of the time" is your response to question 46, where do you think working circumstances are better? Place:_____

Your Background and Circumstances
The following questions request information about your background and personal characteristics.

48. Your age?___

49. Your sex?___male___female

50. Your racial or ethnic heritage? (Note: racial and ethnic heritage terminology required by the Office of Management and Budget). [Choices:] American Indian or Alaskan Native; Asian or Pacific Islander; Black, not of Hispanic origin; Hispanic; White, not of Hispanic origin; Other.

51. How many years have you lived in this metropolitan area?

52. What is your background or training in dance and choreography? [This chart, with columns to be checked "Yes" or "No," had the following items:] A. Formal dance training; B. Do you continue to take classes; C. Dancer turned choreographer; D. Are you still dancing? E. Did you study choreography or composition? F. Are you still taking any choreography or composition classes/workshops? G. Had a choreographer mentor(s)? (If yes, please name your mentor(s); H. Attended a professional performing arts school? I. If yes, did you graduate? J. Attended a college or university and majored in dance? K. If yes, did you graduate?

53. What is your highest level of formal education? [Choices were:] 1. 8th grade or less; 2. Some high school; 3. Completed high school; 4. Trade school training; 5. Conservatory training; 6. Some college or associate degree for 2-year school; 7. College or university graduate; 8. Professional degree (e.g., law, medicine, dentistry); 9. MA or PhD.

54. Do you have health insurance? [Choices:] Yes, in my role as a professional choreographer; Yes, as a dance professional; Yes, my own; Yes, through my spouse's job. No.

55. "My health insurance is paid:" (check all that apply): Fully by me; Partially by me; Fully by my job; Partially by my job; Fully by my spouse; Partially by my spouse.

56. Do you have life insurance? [Choices:] Yes, my own. Yes, through a group. No.

57. Do you have studio space? [Choices:] Yes, No. If yes, which of the following statements applies to the studio space you most often use? [Choices:] I own it; I rent it; I rent it with other artists; I have free use of it.

58. How many different rehearsal spaces did you use in 1989?

59. Do you own or rent your place of residence? [Choices:] 1. Own; 2. Rent; 3. Other (specify).

60. What is your marital status? [Choices:] 1. Married, living with spouse; 2. Married, separated from spouse; 3. Divorced; 4. Live-in partner; 5. Never married; 6. Other.

61. A. How many dependents do you have who live with you or who you support? B. How many children do you have?

62. Do you have a regular job(s) other than your work as a choreographer? [Choices:] Yes or No. If yes, list type of work (be as specific as possible). [There were spaces to list specifics for three positions and note the numbers of hours per week for each.]

More Multiple Choice!
There are a number of issues that choreographers have identified as problematic in the development and production of their work. Not all issues are equally difficult for all choreographers. We would like to know the relative impact each of the following issues had on your ability to make work in 1989. Place an X in one place for each item. [Five available choices were:] "Major problem, could drive me from field; Important problem, requiring much time & effort; Minor problem; Not a problem; Don't know."

63. Rehearsal space: A. Availability; B. Cost of space; C. Specific conditions of available space; 1. Floor; 2. Size; 3. Proportion; 4. Heat; 5. Dressing & bathroom; 6. Ventilation; 7. Mirrors & barres; 8. Other. D. Location of affordable spaces.

64. Performance Spaces and Conditions: A. Lack of appropriate venue; B. Quality of available facility; C. Inability to identify people who make performance decisions; D. Access to people who make programming decisions at performance spaces; E. Lack of sufficient audience base for performance spaces; F. Lack of professional technical and support staff; G. Other (specify:).

65. Resources to document/record my work: A. Time with dancers; B. Access to equipment; C. Funding; D. Scheduling conflicts; E. Other (Specify:).

66. Dancers: A. Availability of dancers; B. Quality of available dancers; C. Reliability of dancers, getting dancers to rehearsal; D. Non-dance problems with dancers. E. Money to pay for rehearsals; F. Commitment of dancers to company (if your company); G. Keeping qualified dancers; H. Training dancers repeatedly; I. Illness/injury of dancers; J. Effect of touring on dancers; K. Other (Specify:).

67. Management: A. Finding qualified personnel; B. Paying qualified personnel; C. Keeping qualified personnel; D. Training personnel repeatedly; E. Other (Specify:),

68. Critics: A. Getting any review; B. Getting a review in the right publication; C. Getting quality criticism; D. Critics' influence on the tour booking; E. Critics' influence on funding; F. Critics' influence on the field.

69. Personal: Making an adequate income and obtaining necessary benefits. A. Unable to support family; B. Unable to get health insurance through dance work; C. Must rely on spouse for support; D. Have no retirement plan; E. Unpredictability of income; F. Other (Specify:).

70. Career Advancement: A. Small network of people controlling performance opportunities locally, nationally, internationally. B. Producer/presenter influence on funding. C. Having to network socially in order to be presented. D. Having to network socially in order to be funded. E. Lack of visibility due to geographic location. F. Lack of openness in the selection process at performance spaces. G. Lack of creative time due to pressure of tour. H. Lack of recognition and support from funding agencies. I. Lack of recognition by critics. J. Other (specify).

Essay 1
71. Would you please pick one of the preceding questions (#63-70) in which you have identified a major problem and elaborate on it?
[A large space followed.]

Essay 2
72. Is there an area or issue that we have not adequately addressed in this questionnaire? If so, what is it and what would you like to say? Please answer on this page. Continue on separate page, if necessary.

For Choreographers With a Dance Company
We would like the choreographers who have their own formally incorporated dance company (501(c)3) functioning on either an ongoing basis or project-to-project basis to complete the following:

1. My company was founded in_____

2. My company was formally incorporated in_____

3. My company was founded by me___, somebody else___, with someone. General description of your company: A. Number of new works performed during 1989? B. Number of repertory works made prior to 1989 which were performed in 1989? C. Number of company dancers in 1989? D. Number of company performances during 1989? E. When in rehearsal, how many hours a week does your company regularly rehearse? (Up to 10 hrs.; 10-15 hrs.; 15-20 hrs.; 20-30 hrs.) F. Do you pay your dancers for rehearsal? (Yes. Sometimes. No.) G. Rehearsal space: answer all that apply (Yes, Sometimes, No): a. Rent; b. Rent or donate space in my personal studio/loft; c. Donated or loaned free of charge; d. Provided by performance spaces; e. Other_____.

4. General Company Economics for fiscal year ending (month)_____, 1989.

Income: [Space allowed dollar figures for:] A. Box office; B. Performing fees; C. Teaching; D. Government grants; E. Foundation & corporate grants; F. Grants awarded to you as an individual used for company work; G. Individual donors; H. Other (specify). Total: $____.

Expenses: [Respondents were asked to assign cost figures for the following:] A. Dancers' rehearsal pay; B. Dancers performance pay; C. Workman's Comp and health insurance; D. Rehearsal space; E. Touring expenses; F. Production costs; G. Technical staff; H. Marketing; I. Fundraising; J. General operating; K. Outside agents fees; L. Other (specify). Total $____.

5. Do you have a manager for your company other than yourself? [Possible answers:] Yes, No, Fulltime, and Parttime.

Public reporting burden for this collection of information is estimated to average 60 minutes per response. Send comments regarding this burden estimate or any other aspect of this collection of information, including suggestions for reducing this burden, to: Administrative Services, Room 203, National Endowment for the Arts, 1100 Pennsylvania Avenue NW, Washington, DC 20506; and to the Office of Management and Budget, Paperwork Reduction Project (3136-0088), Washington, DC 20503.

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